

Mysticism in the Temple of
Jagannath at Puri
ORISSA,

By
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CHAPTER I.

Introductory.

Puri is the place of pilgrimage for the people of India. By its situation on the sea, whose rolling waves and pleasant breeze animate humanity with pleasure, one feels something supernatural. This attracts even a very large number of materialists. They come, enjoy and feel themselves free from care. The temple itself with its architecture and splendour of construction enlivens not a few. But by far the greater multitude is drawn to this land of idealism and beauty urged by the innermost promptings of their hearts, for, the presiding Deity in the temple is the traditional manifestation of the Almighty Father whose existence and worship in form are deeply implanted in the heart of mankind.

A visit inside the temple reveals that though it abounds in images of various type, size, structure, beauty and workmanship, and though some feel that a supernatural force surcharges the atmosphere, the main and supermost Deity is a curious figure in wood so widely divergent from the rest, all made of stone. It is a Trio or a Trinity in contrast with single deities almost in all the remaining parts of the temple. The figures are curiously odd and almost unbecoming to

the profane eye in contrast with the very beautiful, wellcarved, fully worked-out images in other parts of the temple, none so incomplete as this Trinity. Following questions naturally arise in the mind of one who has a desire to know and to learn. (1) Was this a failure of workmanship of the architects who built the temple and the deities? Or (2) Was it a curious chance of addition of forms and images in years gone by, to supplement the main deity so incomplete or almost absurd? Or (3) Is the tradition true that this was the result of the whims and caprices of the Rani of Puri at the time of the construction of the image by Vishwakarma, the traditional superarchitect, adored by all Hindu architects of all ages in India as their source of inspiration? Or (4) Was this a substitute for the destroyed image, much more beautiful and complete than the present one, in the days of Kala-pahar, the notorious renegade into Islam, in whose hand innumerable images and temples in Orissa suffered mutilation or destruction? Or (5) Was the original deity made to disappear in the days of Budhistic influence and Nirakar Brahma or Grand Vacuity was substituted for the time being by this curious image in the present form after the revival of the Brahmanical era? Or (6) Was this a meaningless association of different forms and figures jumbled together without any plan or scheme according to the desire of the Ruler who built the great temple? Or (7) Was it a mystic representation of Lord Vishnu, whose Avatar the present deity is known to be from the time of its inception to tell a story which lies buried]

in the Hindu Sastras? These various aspects of the problem trouble the mind of one who always hankers after knowledge.

The hypothesis that the workers who constructed the images were incapable of constructing a beautiful image for the Presiding Deity contradicts itself and cannot be accepted. Some of the images still to be found in the temple, nay even some of the carvings on the body of the temple itself are magnificent in beauty and workmanship. Hence it cannot be believed that the Presiding Deity, which is the pivot of attraction, would be so neglected as to present an incomplete and immensely curious image.

The second theory is that when the image of the Principal Deity was constructed, the workmanship was too undeveloped and crude to produce a better figure than what we find at present and that the images in the subsidiary temples were subsequent additions as time rolled on. This is as unacceptable as the first. If the temple stands as it is from the date of installation of the deity, one would certainly suspect how the carvings in the temple could be so beautiful whereas the Presiding Deity so absurd. Neither history nor tradition keeps any record of the image and the temple being not contemporary. On the other hand, tradition says that the construction of the image of the Presiding Deity followed the construction of the temple. If tradition carries any meaning, it strongly refutes this second theory, because experienced architects of the temple would

produce better figures of the Presiding Deity than what we find inside. We cannot entertain any hypothesis regarding the image of the deity being constructed too long before the temple because in old days when communication was difficult and extremely hazardous it was almost impracticable and impossible to bring any particular deity to all-India importance except by a religious propaganda carried out by eminent authors in the then common language of India. There is no propaganda book written on this Trinity in Sanskrit, the then common language of India for the Hindu public. There are references to Jagannath, the Lord of the Universe, in various literatures, but this is with regard to an Avatar of Vishnu. The Jagannath at Puri may have found a cursory reference here and there in some literature, but it cannot be said that such a reference would induce the public from one end of India to the other to congregate at the place even at the risk of their lives in those days of hardship due to absolute dearth of communication. Even if this propaganda was made, how was this maintained in later ages when education dwindled down to nothing and superstition over-rid knowledge? We can also say with equal emphasis that the construction of the image of the deity was in view at the time of the construction of the temple itself, because the images of the Trinity are installed in the body of the temple itself almost towards the top of the main temple. Thus from the information we possess and the circumstances as we see after such a length of time, we are reasonably

led to the conclusion that the temple and the images are contemporary. An inspection of the construction of the entire premises of the temple and the location of the subsidiary temples within the premises will convince even a casual observer that the whole thing evolved as one whole and in execution of a definite plan rather than anything being an addition in any subsequent age. A deity or two may have been added in some vacant part of the temple, as has been the case with regard to the image of Gauranga which was added only a few years ago by one of the managers of the temple after his retirement. But the majority of the subsidiary temples and images must have been constructed and established at the same time as the main temple. This aspect of the question will be clear when we shall consider some of the details of the subsidiary temples later.

I have just mentioned about the tradition having handed over to us a strange story of how the image of the Presiding Deity was made so incomplete. This is the third theory of the case, the acceptability of which has to be considered. Tradition says that the Ruler of Orissa, the Raja at Puri commonly known as Chalanti (moving) Visbhu in Orissa thought of establishing a temple in commemoration of Vishnu, the highest of all the deities according to the Hindu Sastras. He was very much perturbed for finding out an architect suitable to the occasion. He had a dream and was directed by Lord Vishnu to entrust the

execution to a Brahmin in the vision, but did not know his identity. Lord Vishwakarma, the chief architect of the Devas appeared before him in the garb of a Brahmin and was entrusted with the construction of the work as directed in the dream. The temple was constructed and was complete. The time came for constructing the images of the Presiding Deity. Grave difficulty was felt regarding the form and the aspect of Lord Vishnu which should be installed. For Lord Vishnu has several forms and aspects in the Hindu Sastras and His manifestations have varied from time to time and age to age. It was a problem to the Raja, for, the architect was to execute the particular form which would be decided upon as most suitable. How to represent Lord Vishnu in the age of Kalijuga which walked in the trail of Dwapar, wherein Lord Vishnu incarnated Himself in a great Avatar, Srikrishna, the propounder of the world-famous Geeta. The riddle could not be solved. The Raja could not direct anything even with the advice of the learned pandits and spiritual guides of the time. At last the architect, told the Raja that the matter should be left to him and he would personally execute this work on wood first, so that the image might be approved and finally installed. The temple-doors should be kept closed for twentyone days for which period he would shut himself in and work day and night. He should not be disturbed nor should any one peep or pry into his work. The conditions were accepted and the architect started his work. Everybody

including the Rani, a highly religious lady, was anxious and curious about the image, and every day they would come, put their ears against the doors of the temple from outside, hear the sound of the tools working on wood and return overjoyed. This lasted for some days and every day the sound was heard. A few days thereafter the Rani came but no sound could be heard from inside the temple. The Rani thought and concluded that the architect who was fasting and working day and night must be dead. She prevailed upon the Raja, notwithstanding his protest and unwillingness, to open the doors and find out what became of that superman whose engineering skill had seen the completion of such a grand temple. The temple door was opened. The Trinity in its present form was found installed on the Vedi (throne) but the architect was nowhere to be seen though his tools were lying near about. A search was made every where in the temple, in the city and throughout the country, but no trace of him could be had. The Raja was morose and the Rani was dejected almost to starvation, on seeing the incomplete image and losing the architect who was to complete it. The idle curiosity of the Rani was the common talk of the people, and all blames were poured down on her. In this state of the mind dreamt the Raja that the architect was no other than Sri Vishwa-Karma, the Chief Architect of the Devas, and that the Deity in the form of Trinity incomplete and unexecuted as they were should be established in

the temple without the least sorrow or remorse. This direction from Lord Vishnu appearing in dream was revealed to the public and the Trinity was established with due pomp and ceremonies. Thus runs the story in tradition. How far can this story be accepted ?

What the real significance of the story is, is not for consideration at the moment. The story as it is cannot be accepted. If the Trinity was an idea only, call it a whim or a magnificent embodiment of a deeprooted thought of the great architect with which the outside world had no connection or which was a secret in the heart of the architect as has been told in the story, how could the images of the Trinity be embedded in the main temple itself towards the top. It cannot be urged, far less can it be proved, that the images of the Trinity were embedded in the temple itself either in any period subsequent to the construction of the temple or as a separate construction at any time. As the Trinity was installed inside the temple, it was useless to install the same figures towards the top of the temple, because no body can approach the place and very few people could see them from a distance. There must be some inner significance in the whole device. When the Trinity was already there on the top of the temple, the workers and organisers including the Raja, the Rani and other persons associated with the construction of the temple knew of the curious images, and hence the story loses its entire weight and significance. The execution

of the work on wood for the approval of the Raja cannot have any real importance. At least the meaning attached to it by the traditional story is not acceptable. Thus the traditional story of how the mystic images came into existence is not an adequate explanation but appears to be another safeguard to conceal the real truth lying buried behind the Trinity. This was the usual way of the ancient adepts to keep the truth concealed from the profane.

The fourth theory is that during the Moghal period Kala Pahar, a Hindu convert, who conquered Orissa and destroyed images of various temples in Orissa, did so with regard to the image of Jagannath, and when it was re-established in later years no architect could restore the lost image and this explains for the present incongruity. This theory is also unacceptable, for two reasons. Firstly, in the temple of Jagannath we do not find at present any trace of any other broken image bearing the evidence of the destructive hands of Kalapahar. Everywhere else where such destructions have occurred, the destructions are complete not only in the main temple but in attached temples also. Images in the neighbourhood have not escaped destruction. Absence of any trace of destruction negatives the theory a good deal. It is for the historians to test this story. This does not concern us very much. Secondly, if really any such destruction occurred, the hypothesis that there was none else to reconstruct the image when the deity was

reinstalled does not appeal at all. For, the Trinity had always been a deity adored throughout India, and replacement of such images would have brought in the best architects of India to execute the work. Howsoever inexperienced an architect may be, it cannot be believed that he could not make the face of the deity circular, or could not construct the hands completely or legs in any way. Even wooden dolls meant for children and current in the present-day-market at various places would testify that no workman in wood is so inexperienced as to fail in these small details. Hence the failure of the architect to replace the original image is also an untenable hypothesis.

The fifth theory is that after the Buddhists came into influence and spread their religion throughout the length and breadth of India, the original deity, whatever it was, was dispensed with and it was substituted by Nirakar Brahma or Grand Vacuity which would mean nothing more than keeping the Vedit or the Throne of the Deity vacant. This lasted for the period, Buddhism was supreme, and when it was substituted by Brahmanical worship on the banishment of this grand religion from the land of its birth, an attempt was made to replace the deity as in the original, and the present image was the outcome. How far this theory is advocated by the contemporary history or any old record is for the historians to consider, but apart from this historical basis, this theory is by itself unreliable. If the present images

are the appropriate substitute for the original ones, this theory does not solve our riddle as to why the images are so curious. If the original was incomplete as the substitute, it matters little whether for the time being, during the Buddhistic era this was made to disappear. We have little interest in tracing the history in as much as our universe of discourse is otherwise. On the other hand if the image originally was of a different type and represented a different deity and if the present deities are a compromise of Buddhistic religion and Brahmanical form of worship, our interest does not lie in tracing out the history as to what the original image was and why it was so substituted. We are interested in knowing why the present images are so curious, and if the present images are a compromise, we are to understand the true significance of such a representation. It may be noted here that this theory of compromise between Buddhism and orthodox Brahmanism is advocated on the ground that within the premises of the temple, no caste restriction is observed with regard to the Bhog of the deity, and the same practice is followed with regard to the sacred Bhog even by caste Hindus outside the temple area. This is not the place to consider whether this non-observance of caste restriction is a remnant of Buddhistic age or has any other deeper significance. The matter will be discussed in its proper place. But the theory of the images being the result of a compromise cannot be entertained, because the Trinity, as they are

inside the temple, are also found embedded at the top of the temple and as already stated, the images and the temple are contemporary. The age of the temple, the period of its construction, the religion of the Raja who constructed it and the religion of the people at the time are the determining factors in finding out how far Buddhism exerted its influence on the representation as connoted by the Trinity. If the temple is older than Buddhism the theory of Buddhistic influence fails. If the Raja was not a Buddhist, a Buddhistic representation can hardly be accepted, because the deity was the Ishtadeva (subject of daily worship) of the Raja and a non-Buddhist is hardly expected to adore a Buddhistic image. Again if Buddhistic influence was moulding the representation and if idolatry in form and shape was being discouraged by setting up such curious images, why and how in the subsidiary temples, could so complete and beautiful images be set up almost simultaneously with the main temple? Why did not the Raja, influenced as he was by Buddhism, stop with the construction of the main temple and the images therein, or make a similar compromise in representing the other deities in the attached temples. The simultaneous construction of all deities as discussed already would be a pointer to the fact that the images and the temple came into existence when the cult of Vishnu worship was prominent in India. The eminence to which the deity was raised even in those days when India was ruled by diverse

monarchs, was wanting in inter-communication to a deplorable extent, and was the object of constant strife and mutual destruction, would show that it was a great work, a very significant and mysterious representation of Lord Vishnu when the cult of Vishnu reigned supreme throughout the length and breadth of India. These are the internal evidences we get if we give our serious thought to what we see even at the present age, apart from what history and archaeology may tell us about it.

A common story told by the Pandas [Sahayets of the deity] which has been given some Buddhistic colour needs mention here. The Pandas say that the three deities have certain essential matter embedded in them which is transplanted to the new images at Nava-Kalebara [renewal of the images] without which the new image would be unholy, and this has been advocated by some to be nothing but the teeth of Lord Buddha. Whether actually there is any such essential matter or not is a secret strictly guarded by the persons in charge of the execution of the ceremony. It is also not known, and, I believe, no Hindu will have the courage to examine and see what really makes up this essential matter, whether it is a tooth or anything else. To speculate about this closely guarded secret is useless. But if it is really some remnant of Lord Buddha which is being worshipped in the shape of Vishnu one fails to understand how and why the Trinity could maintain the same hold on the hearts of the people of India, when Buddhism

was banished from the land of its birth, and images of Buddha lying buried at various places were ignored and were not worshipped at all, though certain Buddhist images could find their way for worship under the name of Hindu deities. What I mean to say is that if by the aforesaid story about the tooth of Lord Buddha, it is intended to convey that Buddhism still prevails at Puri, and a form of Buddha in the name of Vishnu is worshipped there by the people of India due to Brahmanical artifice devised at the time of abolition of Buddhism, such a theory cannot stand the test of reason. If the temple and the deity are prior to the advent of Buddhism, the essence for transmission into new images would be something different from the teeth of Lord Buddha, and conservatism would oppose any admixture of this essence with the teeth of Lord Buddha. If the temple and the images are contemporary of Buddhism, we cannot reconcile the idolatry in the temple with the tenet of Nirakar Brahma in Buddhism. If the temple is later than the fall of Buddhism, why should the rising cult of Brahmanism give such prominence to the defeated enemy by permitting the teeth of Lord Buddha to be embedded in the Trinity? Assuming that there is some truth in the assertion of the Pandas, it cannot be said that this insertion of teeth of Lord Buddha was to alter the original worship of the cult of Vishnu into a worship of Lord Buddha in some shape or form because Lord Buddha is an Avatar of Lord Vishnu and a shadow cannot replace the substance. Hence the theory of the Trinity at

Puri being a Buddhistic representation does not satisfy the searching queries of one who wants to know.

The sixth theory is that it may be a meaningless association of different forms of Hindu worship. The different deities who have figured in the Hindu Shashtras have been congregated into a big place so that people may come all and sundries and see them together and pay their homage. A cursory look to the location of the deities and the long series of subsidiary temples is very likely to create this impression on the minds of visitors. It is no doubt true that most of the prominent deities can be found in the temple premises, but at the same time we do not find some important deities which are very prominent in Hindu Shashtras. Agni (fire) which is being worshipped from the age of the Vedas is not there. Indra, the king of the Devas, does not find a place. So also Kartikeya, the General of the Devas is not found. It is difficult to enumerate further. The real significance of the disposition of the deities in the premises of the temple will require investigation. It will then be clear that the whole thing was not a meaningless jargon. This aspect of the question has been dealt with to some extent when it was pointed out that the construction of the temple with all its subsidiaries must have evolved in execution of a grand and magnificent plan which was conceived and worked out in detail before the work was undertaken. This

is further evident from the fact that the engineering skill required for lifting very big stones to such heights and the degree of development of the engineering knowledge of the architects of that time as theorised by the modern Engineers would stand against this theory of meaningless association. If big stones were lifted to such heights by means of inclined planes by filling up the constructed portion with sand the subsidiary temples must have been constructed simultaneously to avoid duplication of labour and to secure economy in expenditure and facility of work which are the foremost consideration of Engineers and builders in executing a large scale work. Thus unless the whole scheme is a well thought of and settled plan the execution would have been very difficult if not impossible.

These are the current and known theories about the mystic images installed in the shrine at Puri which draws the heart of the Indians to it for ages. The ground which are based on reasons and common sense stand against the theories. It is for the reader to ponder over the matter and see whether it appeals to him.

The seventh or last alternative mentioned already prompts us to advocate a mystic representation of Lord Vishnu in the great temple at Puri. This is a new theory no doubt and may not at first be convincing. Still the reader should have patience

to see to the end to open the door of Truth. In this chase for Truth we are in good company. Even a casual reader of the masterly-book of Madame H. P. Blavatsky known as "The Secret Doctrine" will find and feel convinced that the ancients were experts in telling the story of creation in symbolical forms. Such symbolism was common knowledge at a time when the clues were open to all and were known and understood by all. In course of time as materialism laid its hold on the people the adepts did not consider it safe to impart the clues to the profane. They took recourse to mysticism, the key to which was preserved by some, who could impart it only at initiation. Such keys have sometimes been lost and sometimes preserved in very secret places. What the keys are is the monopoly of some blessed individuals. This book further convinces that in the great Pyramids of Egypt, the language of the old mystics lies buried, and the story of creation plays an important part in reading the message of the Pyramids. It was clear from the study of that book that amongst the Hindus there are experts who know much but give out little, that the Hindu theology is as old, nay older, than the theologies of other countries and that the Hindus have also a mystic language and form of expression. Naturally the question arose that if the Pyramids of Egypt have a mystic language so deeply connected with the story of creation, is there not a single shrine in India which has a similar story to tell?

CHAPTER II.

THE TRIO.

The particular form of worship which centres round Lord Jagannath has three fundamental features. Firstly it is a worship of a Trinity, The Trio, Jagannath, Balaram and Subhadra are worshipped as one deity. Secondly though each of them is a separate entity, they are associated inseparably and are essentially one. They are one in three. Thirdly the worship is Vaishnavite in form, and is intimately connected with the worship of Lord Krishna, the greatest of all incarnations of God on the surface of the Earth. The nomenclature of each of the Trio has this background. But still though the image of Lord Krishna in the Krishna form of worship has quite a different shape and a human form, the images of the Trio are curiously absurd; though neither Balaram nor Subhadra has any place by the side of Lord Krishna, in the Krishna form of worship, the association of the Trio here is unbreakable, though the legends connected with Lord Krishna and Lord Balaram clearly describe them as Avatars, the deification of Subhadra is an innovation which is noticed here only.

With these fundamental features in view, we have to turn to our Sastras to find out what

mysticism is hidden behind the particular form of worship. Vishnu Purana, which glorifies the deeds of Vishnu, is not a mean guide. In the Purana, we have several prayers of Vishnu such as offered by Bramha Devas, Pralhad and the like. The identification of Vishnu with Pradhana Purusha and Kala plays the foremost part in such prayers. The first deeds of Vishnu are acts of creation, because it is in the created world of beings that His work and deeds are manifest. Pradhan Purusha and Kala are the main fundamentals in the story of creation. Further it is definitely said in the Vishnu Purana, [Chapter 2 verse 24] that "from the ultimate form of Vishnu emerge the two forms, Pradhana and Purusha and no sooner are they held apart, another form of His, known as Kala comes out." If this emanation can be designated as birth, of this Trio, Pradhana, Purusha and Kala are envisaged as simultaneous in birth from the same source

It is further said that when time for creation matures, Hari at His sweet will enters Pradhan and Purusha and animates them [29/2] This activity is neither intentional nor devised. It can be said to be somewhat automatic, just as the scent, say, of a flower pleases and enlivens the mind of one, who comes near it. To this act of the scent, we cannot attribute any motive or intention or device of doing good to the passerby. It is a result which will accrue from the very nature of the existence of the scent. Similarly when Time awakens at the hour of creation

Pradhana and Purusha are animated [30-2] Time brings them together and keeps them tight. Purusha knows the Kshetra (field) and Pradhana is the Kshetra. Owing to similarity of gunas and to the fact of Kshetragna (one who knows the field) having supervised, manifestation of gunas takes place [33-2]. Thus proceeds creation. This shows Pradhana, Purusha and Kala work together and none can work independently of the other two.

Similar is the case at the time of what we may call its death or disappearance. Out of three types of Pralaya it is in Prakrita Pralaya that dissolution goes up to Prakriti's Equipoise of Gunas with nothing in excess and nothing wanting is known as Prakriti or Pradhana the ultimate source. This Prakriti has two facets, the manifest and the non-manifest. The manifest disappears in the nonmanifest. Besides there is an aspect of the Absolute as well as of the Universe, which is transparent unperishable eternal and all pervading and this is called Purusha. Then both Prakriti (with its two facets, manifest and nonmanifest) and Purusha merge in the Absolute. This Absolute which is the source of everything and the Lord of everything, is known as Vishnu in the Vedas and Vedantas. (6.4.33 to 39). All these changes are brought about by Time. Time as we have already seen is an aspect of Vishnu. Time too rests in Him when all categories of existence have disappeared.

Thus we find that Pradhana, Purusha and Kala are such that though each is an entity, they are

closely and intimately associated with each other they appear together, they work together and disappear simultaneously. They are one in three and three in one. Each one of them is, an aspect of Vishnu, fundamental and primary. One is therefore, led to think that the Trio Jagannath, Balaram ann Subhadra are the mystic representations of these three fundamental aspects of Vishnu. The first puzzle which one comes across is why the mystic images of the Trio has a set of names different from what they are intended to represent. Why was not a straight talk to the people preferred, why this mysticism and consequent misunderstanding?

We have seen in various spheres of our life that the ways of the ancients are somewhat strange and unaccountable to our modern eyes. In the sphere of religion and religious beliefs, which went to the core of the social organisations of the then prevailing civilization, caution went a step further and mysticism much deeper. Fear of profanation was a main feature. What did the masses know about Pradhana, Purusha and Kala which ranged high amongst the fundamental doctrines of Hindu Philosophy. The work of Pradhana, Purusha and Kala, both in the process of creation and in the course of our existence, either from day to day or through ages and aeons, has baffled the best endeavours and intellects, and to an ordinary man they have little more import than a mystic talk. Hence a straight deification of these fundamentals, which play the

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most important role in the story of creation, preservation and destruction was neither advisable, nor conducive to its popularity. An alternate method was, therefore, imperative.

In Hinduism, religious worship has generally been associated with idolatry. We are not concerned here with the efficacy or propriety of such form of worship. The fact has been that the masses appreciated idolatry most. Anything popular in the religious world which should appeal intimately to the masses must needs conform to this. This was the prevailing aptitude of the time.

In idolatry, various gods and goddesses whose deeds and acts are described in the Puranas are the objects of worship. The various Avatars (incarnations) of Vishnu, cover a wide field in this form of worship. In the hierarchy of deities, some of these Avatars rank much higher than several of the deities. There are several Avatars of Vishnu. Srimat Bhagwat mentions as many as 20 Avatars in the past and envisages one more to come. Of all these Avatars some comprise only of a Kala (a fragment) or so. It is only Srikrishna who comprised in him all the 'kalas and represented the Lord Vishnu in all His glory. As we have already seen, the Trio Pradhana Purusha and Kala are the foremost aspects of Vishnu. They are His first and primary manifestations. If Lord Krishna represented Him (Vishnu) in entirety, is it

not meet and proper that the 'Trio should be connected with the Avatara of Lord Krishna?

In each Avatara; Vishnu performs certain wonderful acts of importance for common good. He is revered for this and is worshipped. The Trio, Pradhana, Purusha and Kala are the aspects of Vishnu; they work as one whole; they perform the most wonderful acts of creation, preservation and destruction, the importance and utility of which need no mentioning. The Triocan, therefore, rank similar to the Avataras of Vishnu and be worshipped as deities, not separately but jointly as they act. The deification of the 'Trio is not, therefore, arbitrary but is logical and the association of the names, prevalent in Krishna Avatara, with the 'Trio is full of significance.

If emanation or manifestation is birth, The Trio are born of Vishnu simultaneously. They are, therefore, related as brothers and sister. Purusha and Kala are males and Pradhana whose another name is Prakriti is a female. Lord Krishna had an elder brother in Balaram and a sister in Subhadra. The names chosen for the 'Trio follow this but the name Jagannath has been preferred to the name Srikrishna. And why?

beyond the clouds with delighted heart uttered the words of praise 'O Jagannath O Achyuta well thou hast done, well done thou, For thou hast destroyed Keshi who was tormenting the Devas' (16-18 to 19) Again when Lord Krishna killed Kansa, His father Bṛhadeo stated amongst other things 'O Jagannath! By what logic couldst thou, from whom the entire Universe is born, take birth from me except through the medium of Maya! How couldst thou, in whom the whole Universe rests, sleep, like a man in my lap!' The father calls the son Jagannath. Also an eminent devotee of Lord Vishnu uses the same epithet towards Lord Krishna. Thus Lord Krishna is Jagannath.

What does the word "Jagannath" mean? As a combination of two words, 'Jagat and 'Natha', it means 'the Lord of the Universe' One who directs or lords over the Universe" It is said in the Purana "Of all the super most Saktis of Brahma He (Vishnu) is the highest He is the image of Brahma He is pervaded by Brahma In Him all the Universes are wholly intermixed The universes proceed from Him and stay in Him. He is the entire Universe" (1-22-63 to 64) Inseparably connected as He is with Jagat (universe) and commanding the Universes, as he does, Jagannath is the proper epithet for Him, whose activities manifest themselves in creation, preservation and destruction When we look upon Vishnu from the stand-point of existence with its triple phases of creation, preservation

and destruction we find that His is the directing power which prompts guides and lords over all. Thus is He the Jagannath.

In describing Lord Krishna in his capacity as destroyer Narada gave him the epithet of Jagannath. Basudéva uses the same epithet not only with regard to the creative activity of Lord Krishna but also with regard to the activities of preservation as he says that the Universe proceeds from Him or rests in Him. Thus we find that in cosmogonical term Lord Krishna is Jagannath. The epithet Jagannath has been sparingly used for Lord Krishna in Vishnu Puran. It is not a fact that the above quotations have been selected at our pleasure to suit our purpose. They are possibly the most appropriate of all the stanzas numbering about four or five where such epithet has been used and everywhere where this epithet is utilised the cosmogonical aspects are alluded to either in the stanza itself or in the context. We may therefore conclude that Vishnu in cosmogonical aspect is Jagannath. As Trinity representation is primarily concerned with cosmogony it is apt and proper that the name Jagannath has to be referred to anything else.

We have already stated that in Krishna Avatar the manifestation of Vishnu was at its maximum. By Krishna Avatar we generally think of Lord Krishna alone. The eminence given to Lord Krishna supports the popular idea. Though Lord Krishna figures supermost in Vaishnavism the Vishnu Purana

gives a place of equality to Balaram also. Being overwhelmed with burden, when Mother Earth approached the Devas for relief, Brahma advised that all of them should approach Hari on the beach of Khira Sagara and tell him all that had happened. This advice was followed. The Lord appeared in His Visvaroop and was apprised of their trouble. He uprooted two of His hairs, one green and the other gray and stated to the Devas that "these two hairs, would take their birth on the Earth and remove her burden". (5-I-59 to 60)

Whatever may be the import of this story, it at least, places Shrikrishna and Balaram on equal footing. This is further clarified from what Brahma spoke when he advised King Raibata to give his daughter Rebati in marriage to Balaram. He said to Raibata "O King one part of Him in Whom the Universe rests, who is the Primordial Essence that manifests itself as Universe and who protects the Universe and is selfborn, has been born on the Earth. O King! in ages gone by, your city Kusasthali which was like the kingdom in Heaven, is now known as Dwarka and there lives Balaram, the Avatara of Vishnu who sleeps in the ocean (Khira-sagara). O King! give this daughter of yours to Balaram who is a man through Maya. Balaram is of great repute in this world. Your daughter is also a jewel amongst women. Their union is therefore most desirable". When Akura was taking Srikrishna and Balaram to Mathura (4-I-90 to 91) he

stopped on the way by the side of Jamuna to take his bath and to perform his midday ablutions. He took his bath. While contemplating on Param Brahma after finishing his bath, he saw a vision. At that time he saw that Balaram was adorned with thousand hoods and His body was white like Kunda flower and his eyes were wide like lotus. He was being praised by Great serpents like Basuki and Rambha and was wearing a very fragrant garland of flowers. He had for apparel two green cloths, was wearing beautiful ornaments made of lotus and two glittering Kundalas (ear-rings) and was staying at the time under the water (5-18 35 to 39). In his lap was shining Lord Krishna who was blue as the cloud, had large reddish eyes and was a fascinating fourhanded personage adorned with chakra and other weapons". We have further description of Balaram specially at the time of his leaving the world. "In a moment except Srikrishna and his charioteer Daruka, none of Jadu dynasty was found alive. When they two were roaming (to have a look at what had happened), they saw that Balaram was sitting under a tree and from his mouth a very big serpent was coming out. This hooded serpent came out of the mouth and being worshipped by Nagas and Siddhas went towards the sea. At that time the ocean too came out with Arghya (articles for worship) and met Him. Thus adored by eminent Nagas, He entered the ocean". (5-37-53 to 56)

The above quotations clearly indicate that Balarāma was as good a part of Viṣṇu as Śrīkṛṣṇa and the two together complete the Avatāra. The incarnation of Balarāma is identified with Ananta or Sesha Naga. Viṣṇu Purāṇa says that when the seven worlds and the seven Pātālas are burnt away in Pralaya and when the rains fill them up with water Hari in the shape of Brahma goes to repose on this water on the bed formed with the body Seshanaga. This shows that as in the case of seven worlds Hari in the shape of Brahma continues to exist and has still to work at the completion of the

The third existence in Naumittik Pralaya is Khirasagar. The womb of Khirasagar was churned with the help of Sheshanaga, and Lakshmi, the mother of all forms and manifestations, came out. Lakshmi is therefore the daughter of Khirasagar, whom we may call *Eternal Mother*, who separates from the Non manifest as soon as Purusha and Kala separate. Mula Prakriti is also a female Being co-existent with Purusha and Kala and being derived from the same parent, she can only be a sister in relation to the other two. Khirasagara coexists with Sheshanaga and the sleeping Vishnu. Together they exist and enjoy each other's company. As Vaishnavism depicts it, Lord Vishnu sleeps, Vishnubhakti in the shape of Sheshanaga sings on His praise and the Ananda of the companionship spreads itself out as Khirasagara. The Trio live as brothers and sister engrossed in eternal play. Khirasagara is thus a sister of the other two. In Krishna Avatar, Krishna and Balaram had a sister named Subhadra. The choice of name for this third existence naturally went to Subhadra.

CHAPTER III

The theory of creation

The identification of the cult of Jagannath, Balarani and Subhadra with Kala, Purusha and Pradhana may be a likely hypothesis as we have seen in the last chapter. But if our conclusion is based only on a superficial likeness of the two sets it cannot be called sound. Examination of further details is therefore called for.

Pradhana, Purusha and Kala figure eminently in the story of creation. We should, therefore, know this story for the sake of our detailed examination. The story of creation according to the Hindu Sashtras has been given in various Puranas. Apparently they sometimes differ in details. It is not our intention to reconcile the divergence by comparative study of the various Puranas, nor is it our attempt to establish a central story which thrives in Hindu Theology. We have already observed that, the temple and the deity which are the subject of our treatise came into existence and thrived at a period when the cult of Vishnu was the subject of common worship throughout India. It has also been mentioned that the Trinity at Puri

has always been adored as a representation of Lord Vishnu and the Raja of Puri who is the recognised Sevait of the deity is commonly known as Chalanti (moving) Vishnu throughout the length and breadth of Orissa. We should for this reason look to the story of creation as given in the Vishnu Puran for the purpose we have in view, because Vishnu Purana deals with the cult of Vishnu and His doings in various ages. Hence the story of creation as given in Vishnu Purana has been our guide

The existence envisaged in the Purana before the creation started is of one Pradhanika Bramha Purusha. (23-2) It is in Him that Pradhana, Purusha and Kala merge at the time of Pralaya. From Him also they emanate at the beginning of creation. Are these assertions fantastic? A thorough examination will take us too much away from the subject we are concerned in. This will be dealt with in a later book "The Trinity Worship". That the hypotheses are logical can be seen at a glance. Whenever we assert about any existence, we at once hypothecate three factors, namely (1) The Individual with regard to whose existence we assert, (2) The Universal, as a member of which and as distinguished from other members of the same the Individual exists and (3) there is a co-relation between the two, that is the Universal and the Individual. Our experience shows that individuals disappear but the Universal still persists. The assertion that the Individual merges in the Universal is therefore not

Mahat with its triple aspects of Gunas, Satwa, Rajas and Tamas(33-2) Pradhana then encases Mahat just as a shell does a seed, and from Mahat emerges Ahankara in its triple aspects of Baikarika, Taijas and Bhutadi Tamas (24-26-2) By similar process of encasement of the species by the genus, we get the five Tanmatras from Bhutadi Tamas aspect, the ten Indriyas from the Taijas aspect and the mind from the Baikarika aspect of Ahankara. This is the process of creation. This divides the Individual or a created nucleus into three main parts viz mind, Indriyas or limbs of action and knowledge wherein the rest of the constituents of the body. In other words in the process of development, first comes the body, next the Indriyas and ultimately the mind. These are the vehicles through which the entity works. These are the organs of work.

Experience tells us that creation proceeds in a cycle. The father begets the son, the son again becomes a father and so the world goes. The seed and the seedling, the nucleus and the germ, every where we see the story repeated. As the cycle goes on, the number generally increases. This experience pursued to the ultimate source has led to hypothesize an ultimate Creator who was Himself self-born, i.e. had no other parent. He was after all an existence in creation and must have been brought into being by the creative Process. "Thus", explains the Purana, "on getting mutual association, on each depending on the other, on aiming for the procreation of one nucleus and on attaining unity

three are known as Kritaka (Created) as they are created by Brahma after each Pralaya. The first three are called Akritaka (not created). The middle one which is a link between the two is Kṛitaka Kritaka (partly created partly and not created). Brahmaloḥa is inhabited by the immortals i.e. those who know no death but are ultimately dissolved. Tapoḥa is enjoyed by Devas like Balaraja. The sons of Brahma like Sanaka take their abode in Janaloka. In Maharloḥa which gets depopulated at the end of a Kalpa, Bhrigu and other Siddhas live on (27-16 to 90). Brahma gives the start to creation. The task is taken up by Sanaka, Sananda and others, His sons. Ultimately the Prajapatis create the inhabitants of the three Kṛitaka worlds.

Individuals, thus, come to exist in the great process of creation. An individual is an entity with some power and potentials, a Bastu with Bastu-akti. Bastu Sakti does not work suomotto but is guided in every respect by the unseen hands of Nimitta. Brahma, the Creator, is but a manifestation of Vishnu, and the creation which evolves out of Brahma is nothing but an expression of Vishnu Sakti. This Vishnu sakti is triple in character, Para, Kshetragna or Aparā and Karma or Abidya. This Kshetragna Sakti, enshrined in Karma Sakti fans the multifarious and multitudinous miseries of the world. In proportion as their Kshetragna sakti is over-powered by the Karma or Abidya Sakti, its expression in created bodies widely differs. In the apparently inanimate,

she is expressed only very slightly in the unmovable her expression is a little better such expression increases in the insects and those that crawl and is still more in birds better than birds is the expression in herbivorous animals (Mrigas) it increases further in man. Again it increases by degrees in such Deba Creations like Nagas the Gandarvas the Yukshas etc. Its Expression in Prajāpatiś excels that in Indra. More than prajāpatiś is its expression in Hiranyagarva. All the existing bodies are images of Vishnu as His Sakti pervades everything like Akāśa (6763 to 68). The ends in which direction the Saktis work (i.e. their Bhabā or endeavours) may be classed into three heads viz. Karma, Brahma and the two combined. Karma Bhabā is pervaded by Karma Bhabana (inclination or tendency or endeavour). Brahma Bhabā by Brahma Bhabana and the combined Bhabā by the combined Bhabana. The Devas the moveables the unmoveables and others are in Karma endeavour. Both Karma and Brahma endeavour express themselves in Hiranyagarva and others as they have acquired consummation of true knowledge and possess distinct spheres of activity. That knowledge called Brahma does not dawn till the impetus for activities disappear through the growth of special insight. It manifests itself in a man when through the development of such insight he distinguishes the Essence from the Universe. It marks the distinction between the Universal and the Individual disappear. This Essence is an existence which cannot be described but can only be realised.

This is the best shapeless ultimate image of Vishnu which manifests itself otherwise as the Universe. (6-7-48-54). Hiranyagarva, Bhagwan, Basudeva, Prajapati, Marut, Baruna, Rudra, Sun, Stars Planets, Gandharvas, Yakshas, Daityas, etc. all the Devas. and also men, animals, mountains, seas, oceans, rivers, trees, all the Bhutas, the causes of Bhutās beginning from Pradhana and ending with the Tannmatras, the organic and the inorganic, are the shaped images of Hari based on His triple endeavours (6/7|56-59).

The necessary conclusions of all the statements quoted from the Purana is that there is an aspect of Vishnu wherein His universal and individual aspects merge. It is the best shapeless ultimate image of Vishnu. It exists when everything else ceases to exist. Creation starts from this. The first and primary step it takes is that of an Egg-like encasement, wherein the selfborn (Swayambhu) Brahma, the Creator, finds himself seated. The primary expressions of this encasement are the Trio, Pradhana, Purusha, and Kala which manifest themselves only at the commencement of creation. The whole creation is but the images of Vishnu based on His triple endeavours of Para, Kshetragua and Karma. All the inhabitants of Swarloka, Bhuloka and Bhuloka are governed by Karma endeavour. The creation from Hiranyagarva downward to Bhṛigu and other Siddhas, inhabiting the Maharloka, are inspired by His Brahma and Karma endeavours combined.

of God on the face of the earth. Thus the shapeless ultimate image of Vishnu called Basudeva can be intimately and closely associated with Lord Kṛishna. Both in origin and in action this ultimate image is a Trio. This Trio can be carved out of an egg which is the encasement round the Creator Brahma. There is no inconsistency in such a representation. This is the background which we have to keep in view in studying and interpreting what we see or hear in this temple.

CHAPTER IV.

The Presiding Deity

Let us now go to the Temple. Let us go directly inside unmindful of what we see in the passage and round about the main temple. Let us not look to the outer image in the temple but pass on straight to the innermost compartment where the Presiding Deity remains installed in all pomp and glory. Let us for the time being cast aside our religious sentiments, traditional beliefs and sceptic inspirations. Let us scan what we see calmly and quietly and steadily with Reason as our guide and the Sisters as our bias. What is the result then?

We find that a stem like mass rises from the floor of the temple and spreads like a lotus towards the upper end because we see the petals of lotus inscribed on this upper end. This is called Ratna Sinhasan. On this throne we find a Trinity installed. Each of the Trio has two parts. The lower part is a solid round mass and the upper part in the case of two of the deities is a semioval block and in the case of the third the block is a small oval. The entire upper portion has the marks of the face such as two eyes, a nose and a mouth. Each of the two semioval entities has two hands emerging from lower

part of the face. The hands are incomplete and have no palm or finger and may be said to end with the wrist. The third, entity of oval face has no hand at all. Of the two semioval entities, the face of one which looks bigger is painted white; its mouth is marked red, its nose by an elevation and black outline, its eyes with oval red border, black ball white cornea and black eye-brows. The other one which looks smaller has got a black face, red mouth, elevated nose with white outlines, eyes with round red border, black ball and white cornea but without any eye-brows. The oval-faced entity is reddish yellow, its mouth is indicated by two lines, black and red, its elevated nose has black outline, eyes are shown by round red border, black ball, reddish yellow cornea and black eye-brows.

These are the main features which meet our eyes. The big semi oval white entity is called Balaram, the small semi-oval black entity is worshipped as Jagannath and the small oval yellow entity is designated as Subhadra. The main temple itself is called Nilachal.

Do these facts tell any story? Have they any significance? We must understand the theology before we unearth the import.

The source of all sastras according to the Hindus is the Vedas. Let us see what the Vedas say about the theological representation of cosmogony,

manifestations of existence and each of the Trio represents an active principle. The Mundane Egg is a shape we can envisage but not an actual existence. Pradhana (otherwise known as Prakriti) Purusha and Kala are the Trio and are the first to exist. Can they not therefore be mystically represented by two semiovals and an oval?

The non manifest which surrounds the Egg naturally becomes the base of each of the separated entity, the semiovals and the oval. It is the same round solid mass supporting the varied faces. Its roundness and solidity are significant of the fact that nothing is known beyond the surface it is non manifest at the bottom.

The process of creation we have already described rests upon the two primary functions of discrimination and consumption. While the creative process is on some ingredients are consumed and some others get into prominence according to the principles of existence each of the Trio has got this power of consumption and discrimination. Out of five organs of senses (eyes ears nose tongue and skin) eyes nose skin and tongue (mouth) are the organs of discrimination and consumption. Ears do not play their part to this end. Each of the Trio therefore possesses the four organs and not the ears.

Prakṛiti can accomplish miracles, but bereft of Puruṣha, she is useless. The semioval entities, Jagannath and Balaram have therefore been given hands while Subhadra, the oval one, has no hand at all. Hand is a sign of activity. The passive has no necessity for it.

The hands are incomplete, almost end with the wrist. Why is this so? Does this signify anything? In the creative process Prakṛiti and Puruṣha joined together by Kala produce Mahat with its three fold Gunas. The Gunas there take up the further work of creation. In other words the work of the Trinity ceases before the creative process is complete. Similarly in the region of mythology, creation starts from Brahma but before long the work passes on to Sanaka, Sananda and other sons of Brahma. In other words Brahma stops only half way. Is it therefore unwise to indicate the fact by incomplete hands?

The eyes of Jagannath and Subhadra are round but those of Balaram are somewhat oval. Why is this difference? Balaram, the Puruṣha is Kṣhetragña or one who knows the field (Kṣhetra). This is the next distinguishing feature of the Puruṣha. It is the rational who understands the field or the environment, creatures other than rational act on instinct. Fish, birds and the like who have highly developed instinct possess round eyes. Man, the only rational creature, has oval eyes. Difference in the structure of the eyes is thus patent. This difference seems to have been followed in the Trinity presentation.

of the reach of the profane and hence it is that nothing is said about it. Do we find anything akin to this story in the temple of Jagannath at Puri?

The Nonmanifest is represented by the main Temple. Following facts are pointers to this Tradition has it that a lac of Salagram Silas representing the entirety of divinities lie embedded in the floor of the main temple. In other words the floor of the temple is representative of unmanifested divinity. Hiranyagarva too has thousand hands thousand legs and thousand eyes. Do they not agree?

We find that from this floor arises a stem like mass with the mark of a lotus on the top and on this sit the Trinity. The lotus and the cord rising from the navel seems to be the significance attached to this structure. This is also indicated by the names given to the raised platform as well as to the floor. The name of the platform is Ratna Sinhasan and the floor is Manikotha. The navel comes out of Hiranyagarva. The word Hiranya means gold or even jewel. Mani means jewel. Ratna means jewel. Kotha in oriya means depository. Manikotha will therefore mean depository of jewels. Such a meaning is very much alike to that signified by Hiranyagarva in Sanskrit. Again Sinhasan is the seat of a king. As the Lord of the Universe was seated on the lotus it is His Sinhasan and as it emerges from one Hiranyagarva who has jewels in His stomach it is a jewel by itself a fit place for such a Lord to sit.

Evidently this floor and the structure of the main temple form one whole. The main temple is known as Niláchal. It is Nila as well as Achala. It is dark and does not move. The colour of Vishnu is sometimes called blue and sometimes black, hence dark. No light of knowledge, howsoever strong, can ever penetrate Him. The Unmanifest does not move, is fixed and eternally stays on. Creations after creations appear and Rudra destroys or dissolves the Universe so that one Brahma after another may create afresh, but the unfathomable abyss of the Unmanifested remains unperturbed,

The manifest, the creator and the created, all are shrouded as it were by the Non-manifest. Hence in the shrine of the Non-manifest lives the Manifest with all His Subsidiaries.

We have seen in the last chapter that ultimately the Universal and the Individual coincide and there is an entity, called Basudeba, about whom, the only fact that can be asserted is its existence. According to orthodox Vaishnavism, the ultimate Individual is Lord Krishna, who had a human form and whose worship in this form is widely current. The ultimate Universal has the form of an egg (The mundane Egg), and is a trinity. This egg is surrounded by what is known as Non-manifest.

If we divide the Egg breadthwise into three, we will get two semiovals on two extremities and an oval in the middle. The Trinity are the first

according to Vaishnavas (followers of the Vishnucult) We have made it clear that the temple is Vaishnavite and hence we have to follow the Vaishnavite rendering of the teaching of the Vedas. Agist of this is given below

"Before the aspects of Time which we call Past, Present and Future came into existence, there was a state where nothing manifest or non-manifest was in existence. The distinction of class, colour and attribute had not created any difference in the state of existence buried in the Ultimate Essence and the divine power of Maya was still unmanifested. At that time Mahavishnu, the first Purusha was lying on a leaf measuring about ten fingers and floating in an unlimited ocean. He had two hands. Next this Mahavishnu manifested Himself as Vishnu nursed by Lakshmi on the back of Sri Ananta, a serpent of thousand hoods inside an ocean of Karana. Maya is His external force. Desiring the company of Maya He cast His look with His right eye. On this came into existence a Great Being with thousand heads, thousand eyes, lying in an ocean of uterine water. This Great Being then entered the Uterine water in the shape of Hirany a Garbha and as soon as He thought of creation in His mind, out came a lotus from His navel. Brahma, the self born, found Himself seated on this lotus."

This is the Vedic story. We have little to do with its inner significance. It will appear from the

quotations given in the Vishnu Purana that Brahma was encased by what is known as the Mundane Egg. The Purana also describes how this Egg came into existence, what are the seven layers of encasement which constitute the Egg and how in the usual creative process this Egg appeared. This is clear from the prayer of the Devas offered to Vishnu "O Lord, we bow to that image of thine known as Brahmā which was born from thy navel lotus for the benefit of the Universe " (3-17-16)

We have already seen that from the Non-manifest separated four entities, viz Pradhana, Purusha, Kala and manifest Vishnu and that Kala is the outer aspect of the same entity of which the inner aspect is manifest Vishnu. The Purana remains silent about the unmanifest Vishnu. But at the same time the Purana admits that the first existence is that of Basudeba, who can only be indicated by negation and the only positive assertion that can be made about him is that He exists. Such description will tally with what is said above as Mahavishnu.

Studying the statements in the Purana with the Vedic story, the theological story of the Purana can be summed up as follows —

The first existence was of Basudeba or Mahavishnu. The next we know of is the Mundane Egg resting on a navel lotus of Vishnu or Hiranya Garva and encasing Brahma, the Creator. The stages between Mahavishnu to Vishnu are secrets kept out

It may be asserted that Subhadra, the Prakriti, may be said to act instinctively, but this cannot be vouched for Jagannath, the Kala. Why are the eyes of Jagannath round? Kala is Time. To answer the question we must consider what the peculiar features of Time are. Time is essentially non-interfering. It brings to pass everything but still is unconcerned with anything. It knows the past, the present, and the future but still allows the natural consequences to follow. Like the director of a big dramatic performance, it watches, say even controls, the scenes, symmetry and sequences all right but is apparently a spectator with little to lose or gain. Its actions are thus almost similar to instinctive actions but with a deeper knowledge and keener appreciation. This is why the eyes of Jagannath are round like those of Subhadra but though the colour of the eyes of Subhadra is the same as that of Her face, the colour of Jagannāths' eyes is white as contrasted from His black face. The distinction mentioned here will be clarified when we study the colour presentation of the Trinity in greater detail.

Balaram and Subhadra have eye-brows but Jagannath has none. Is this arbitrary or has a meaning too? Eye-brows are shade provided to the eyes for protection against too much of light or lustre. In the story of creation we have seen that since after its emergence from the Universal, Kala or time rolls on in its nakedness till it merges again in the same Universal. It knows no form, no change nor vehicle

In a sense we can identify the Universal with Kala or Time. No light, no lustre, no brilliancy is too much for the Universal, the ultimate existence. Time therefore needs no shade, no protection. Prakriti and Purusha are subject to mutation or change. They are by nature both destructible and indestructible. When held together by Kala, great revolutions occur in them and the creation proceeds. They are dazzled by each others' light if not by that of Kala. They, therefore, need a shade—a protection.

A pertinent question that may be asked in this connection is why are the three portions obtained by cutting the Egg turned into the faces of the three deities and no other part of their body? If any were carved out in spite of this palpable inconsistency why were the hands attached to the face unlike other objects of our experience? In the story of creation we have seen that Prakriti, Purusha and Kala emanate from the Universal, and immediately they do so, Kala joins the other two and the revolutionising result is the birth of Mahat with three-fold Gunas. Thereafter Prakriti, Purusha and Kala do not function as such any longer. Mahat is encased by Pradhana or Prakriti and out comes Ahankara. Thus no sooner are the triple entities Prakriti, Purusha and Kala cognizable after emanation, the change is brought about producing the three Gunas. This is the history of their manifestation. We know that face is the insignia of an entity and we generally recognise an individual by his face. Hence the three

portions obtained by cutting the Egg represent only the faces of the deities and nothing more and those of the entities which are active immediately after emanation have the hands attached to the face

Let us now pass on to the colour presentation of the Trinity. Kala or Time acts most mysteriously unseen and unknown. So difficult to discern are its ways and means that though the ancients had seen and asserted about the inter-relation between space and time, it took ages for the moderners to establish the relationship. If this background has to be depicted by the facial presentation, its colour can only be black, because darkness, which shuts out vision is black, Purusha, on the other hand, acts rationally, takes into account the field he works in and expresses himself in new life, new order and new level. Light we know, is the source of life, expresses ourselves with regard to our environment and helps us in rationally distinguishing one from the other. Light is white. Whitherfore is the colour attributable to Puru sha. As for Prakriti or Pradhana, she is a passive agent or Kshetra at the inception. Just as soil has to be prepared and seed sown before a tree appears, Prakriti has to be animated, energised, and impregnated by Purusha before She is helpful for the purposes of creation. Like earth, She is dull and earthy. This is the fundamental conception of Prakriti. In colour presentation, she should therefore have a colour nearest to that of Earth in as much as earth is the last manifestation of the

is the field which bears the fruit. Thus is She installed in between the two, though in common parlance we recite Jagannath, Balaram and Subhadra, that is Subhadra the last.

The temple of Jagannath consists of three parts besides the subsidiary temples. The subsidiary temples are at present out of our view. Of the three parts of the main temple, the floor of the main part is much lower than those of the other parts. This relative difference in the depth of the different parts indicates the story of Hiranya Garbha diving into Khirasagara for paving the way to navel lotus to appear. The mystic representations in the temple therefore closely follow the story of creation as we have indicated.

CHAPTER V.

The main temple.

In the previous chapter we have interpreted the implication of the Presiding deity. This, we have done, from the peculiarities in shape and other facts noticeable in the deities inside the temple. Such interpretation will rather appear fantastic unless it is supported by other internal evidence existing in the temple as a whole. Such circumstantial evidence are the corner stones of all mystic representations in all countries and religions. This has been amply illustrated in the monumental work of Madame Blavatsky, "The Secret Doctrine." Ours is not the task of comparative philosophy or religion. Hence we assume these premises, which have been established by other eminent authors.

We should, therefore, scrutinise the apparent incongruities that exist in the temple and its premises. What are they? The most noticeable and frequently talked-of inconsistency is the problem of insertion of the indécent and amorous images in the body of the temple, known as Mukhasala or Natmandir. This has been a puzzle to all right thinking men. Various attempts have been made to explain them.

Some say that the intention of placing those images on the frontal temple is to preach to the visitors that their amorous instinct should be subdued before they are fit to face the deity inside with due humiliation and reverence. Some say that in monumental works like the great temple the builders could not resist the temptation of putting these images in consonance with the depraved morals of the time which alone could catch the popular feeling and sympathies for the deity. Third explanation is that the sensual propensities of high personalities who were responsible for the building of the temple had to be catered for, and thus led to the images being placed in some what obscure corners only. A fourth theory is that presentation of sex organs plays an important part in the theology of all countries and this is responsible for the images in the temple. Such are the explanations given. But none satisfies our reason and common sense. If the images are meant to control our amorous feeling they should have been placed prominently at the entrance and one or two big images would have sufficed for the purpose. But instead we find that the images are small and are placed in some dark corners or cornices. They do not flash into the eyes of the visitors but one has to seek and find them out. The execution of the purpose defeats the purpose. The second theory that it was an imprint of the time is equally illogical. This raises the question of the age of the temple and the social condition then prevailing. These topics are for the historians to fight on. We need not

trouble about them. One thing however is apparent that the authorities who installed the deity must have been Vaishnavas and at least good devotees. Subjugation of amorous activities is, according to our sastras, a prerequisite of a Vaishnav devotee. Hence one wonders, whatever may be the tendency of the age, how could such individuals tolerate the fixation of such images to cater to the everchanging popular feeling. Further whether we speak out or not, men of all ages are equally amorous, because sexual attractions are instinctive. It is decency only which prevents men from doing or expressing certain acts under certain circumstances. The standard of decency has varied from age to age. Hence the fixation of the images can indicate only bad taste but not depraved morals. It looks curious that such bad taste will manifest itself only in a particular part of the temple and not in others. There is nothing to indicate why any particular part of the temple has been preferred. If the popular taste demanded them why were they not fixed in prominent places? Thus pursuing this theory one feels that we are not on the right track. The third theory of the images catering to the sexual tendency of the Raja who conceived and executed the temple seems revolting. For as stated above, the conception of the temple, the deity, and the layout and the enormous expenditure involved in executing the work would envisage a devotee of the first rate, and such a devotee would naturally be above the predominance of sex as the first requisite. This is in consonance with the

traditional belief that the Sebait of the deity is considered to be a moving Vishnu. Even if we deny such devotion to the Raja and attribute the conception and the planning to any external agency, say a Guru or religious preacher of the Raja, we cannot still reconcile that the Raja would like to make or succeed in making a public exhibition of his own indescient taste inspite of the Guru who would naturally be interested in the execution of his own scheme. Sex life depicted is neither uncommon nor unusual. Their public exhibition therefore serves little or no purpose. We should therefore seek our explanation elsewhere. The fourth theory of sex organs playing an important part in the theology of all countries appears too inadequate to explain the issue. Cyp-tographic representation of sex as emblems of deities is of a different type than what we find in the temple. Such representations are invariably esoteric, and nowhere has actual coitus been represented in this manner. In the temple, not only is actual coitus depicted but also human beings are shown to be engaged in this work. Divinity is different from humanity; and theological presentation of godhood by common beings actually engaged in an act which has been deemed indecent in all ages can not be met with elsewhere. If the act of procreation was meant to be defied by this method, the place of the images should have been elsewhere than where¹¹ they are. We cannot therefore accept this explanation which leaves so much more to be explained.

Our explanation is that these images confirm our interpretation of the Presiding deity. We have said that the Trinity inside tells the story of creation at its inception. This representation is a mystic one. Unless one thoroughly understands the Purana, and unless one looks at the true perspectives, one is likely to miss what he sees. Therefore a pointer is given on the Mukhshala the frontal temple as to what one is expected to see inside. Whatever may be, the state of affairs at the origin, creation proceeds by procreation during our living memory, and hence we may take procreation to be symbolic for creation. The images of procreation are in obscure places as the mass is neither interested in nor are permitted to know the mystic meaning of the presentation inside and see to the root of the basic religion. Let him who cares to know look around and take the message in his heart, overcoming all prejudices and passions, before he sees and appreciates the Trinity inside. Key to all types of mysticisms is of this type, it is more often misunderstood than not.

A question may be asked why are such images confined to the Mukhshala and to nowhere else. A ready reply is that the pointer should be at the forefront. It is useless to have them elsewhere. There is also a deeper significance. We have it in the Vishnu Purana that creation in its passage from top to bottom, proceeds from one Loka to another. There are altogether seven Lokas and seven Patalas. The seven Lokas from top to bottom are Brahma

or Satya Loka, Tapa Loka, Jana Loka Mahar Loka, Swar-Loka, Ihubar Loka and Bhuloka. We are not concerned with Patalas at present. The last three Lokas are destroyed in a Prakrita Pralaya and the inhabitants of Mahar Loka retire to Jana Loka being unable to bear the destroying heat and thereafter the thundering clouds set in. When Bramha wakes up for fresh creation, He has to recreate the last three Lokas while the first four continue to exist. This is why the last three are known as Kritaka (created) and the first three Akritaka (not created) and the middle one which connects the two, Kritaka Kritaka. Bramha Loka is inhabited by the Death-less. This does not mean those who do not die but those who know no death. In Tapa Loka, Devas called Buraga live. In Jana Loka, son of Bramha like Sanaka live. In Maharloka, which gets depopulated at the end of a kalpa, Bhrigu and other Sidhas live on (37-16 to 20).

There is a peculiar structure a high platform only, known as Mukti Mandap in the temple premises. Tradition has it that the Muktas convene their conference on this great platform. Muktas signify those who are free from the cycles of birth and death. There is hardly any counterpart of this platform in any other Vaishnavite temple. This is a key to the identification of Brahma Loka in the temple premises. Brahma Loka is the highest world in which the supreme deities, who know no death, live. The different incarnations of Vishnu, we are told in the Purana, are not the entirety of the Absolute, known as Bisudev,

but are only parts of Him. They therefore belong to this highest world and are not one with the Absolute. Rudra or Siva, we are told, manifests himself in various names from time to time. He is one of the highest deity, who, as Mrityunjaya, has defeated Death, and is therefore beyond death and so lives in this world. We can therefore identify that the space between the main temple and the inner enclosure of the temple extending counter-clockwise from south eastern corner to the northern gate is akin to the Brahma Loka because we find that all deities located therein are of highest category.

Let us now come to the Mukhasali or the frontal temple. Inside this portion of the main temple, the images of Brahmā and Siva are inscribed in the wall facing the Trinity with folded hands in prayer from the furthest side, and in between them is Garuda, the Vahana of Vishnu, joined in prayer. We have from the Purana that Vishnu, who sleeps in the ocean of Karana as Narayana remains inside the Khirasagara, and in extreme difficulties Brahmā or Siva go over to the border of Khirasagara and pray to Him for His advice and guidance. Further it is said that both Brahmā and Siva are manifestations of Narayana (5-1-29 to 31). In the words of Brahmā "The eternal Time with its divisions and subdivisions cannot measure the expression or extension of the Non-manifest who knows no birth nor death, who always continues in the same state, and who has no name or shape and who exists externally. Through His favour

I (Brahmâ) act as the creator. On His displeasure Rudra acts as the destroyer. In between these two extreme ends of His, Purusha (in the shape of Vishnu) acts for the preservation of creation. This unborn takes my shape and creates the Universe. During the period of life, He acts as Purusha. In the shape of Rudra, He eats the Universe" (4-1-83 to 86). Thus Brahma, Vishnu and Siva are but manifestations of the Non-manifests. They are the first manifestation in the process of Deva creation. Vishnu, we shall see later, has no shape. The various descriptions of Vishnu are really those of the Avatars of Vishnu. Vishnu is known by his insignias only (6-7-60). Garuda, the Vahan of Vishnu, is one of his insignias. Hence the location of Brahmâ, Vishnu and Siva inside the temple in the manner aforesaid at the extremity of the temple opposite to the Trinity clearly indicates the portion which we can identify with what is

rather than installed separately inside it. The level at which these images of Brahmā and Siva are placed also testify to this

The word 'Nilāchal' is also significant. An ocean is blue (Nila) Khira Sagar, being an ocean, is also blue. As an embodiment of the Non-manifest its activities are unknown. Hence it can also be called blue which is akin to darkness. The Non-manifest comprising as it does the Khira Sagara, the Hiranyagarbha, the navel lotus and the like never moves (Achal). It is stationary. What moves is the outcome of the navel lotus, the Trinity. The Trinity is therefore presented not by fixed images, as in other subsidiary temples, but by separable ones

If the Trinity moves for action, how does it do so? The answer is indicated mystically in the temple itself. Garuda awaits with folded hands near the land mark of Khira Sagar to obey and to act. Thus the activities of the Trinity are direction and control through the medium of vehicles ready to obey. The vehicle is one that ever carries the behest and is never independent. If we talk in the language of principles of creation and the creative process, this is the line of action which follows when Prakriti, Purusha and Kala appear and act together. On the other hand, if we hypothecate individual creator, Brahmā, Vishnu and Siva take up the work of creation, protection and destruction in the manner depicted by Brahmā in the quotations just given.

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Brahma, Vishnu and Siva are but the facets of Basudeba, the ultimate existence

Of the three parts of the main temple, the one under which the Presiding deities sit, is the highest. The other two are comparatively much smaller. There is slight difference of height between the two. The frontal temple is called Nat Mandir and the middle one Bhog Mandir. The name Nat Mandir given to the frontal temple is highly significant. In dramas written in old literatures like Sāṁskṛit and ancient Oriya, it was customary for the Nat to appear first on the stage and intimate the theme either in gist or in any other way to the audience. He gives the cue as it were. In our discussions above we have seen that the clues to the mysticism are kept concealed in the figures and pictures of the frontal temple. Does not the name Nat mandir confirm our conclusions? Does it not explain that the indecent images should be confined to this part of the temple and to nowhere else? It is here the drama of creation begins. Brahma and Siva solicit for the same and are ready to obey the direction of Prakṛiti, Puruṣha and Kālā and the creation has to go on, this is the message imprinted on it.

The identification of Khirasagara and Brahmā-lōka are corroborated by another fact. Thus when the necessity arose for having a representative deity of the Trinity for the observance of certain festivals, the images of Madan Mohan, Dōlgovind and Nilamadbab were settled for the purpose. The image

of Nilamadhab is one of a miniature Jagannath, that of Dolgobind is of four handed Narayana and that of Madan Mohan is of two-handed Sri Krishna. The different representatives of the Trinity have different functions to perform as we shall see later. The image of Nilamadhab is kept along with the Trinity on the throne. Images of Dolgovind and Madanmohan are located in a small temple outside, but closest to the main portion of the temple and attached to it. This fact that the small temple is attached to the main temple while all subsidiary temples are located apart carries some meaning. We have seen that the Non manifest is indicated by the main temple and that entities like the two handed Mahavishnu and four-handed Vishnu advocated in the Vedic story are comprised within the category of the Non manifest. This is why these deities are located like this. Further the intimate connection between the deities in this small temple and the Trinity is indicated by certain other facts. On the throne of the Trinity we find that an image of goddess Lakshmi is always located. This image is quite different from the image of Lakshmi located in another temple outside. We shall deal with this separate temple later on. For the present let us confine ourselves to the goddess Lakshmi who is inseparably associated with the Trinity. This goddess sits on the throne by the side of Jagannath. There is another small temple attached to the main temple to which this goddess Lakshmi retires on every Thurs'day, takes her bath, dresses herself up and then comes back to the throne of

Jagannath According to the Vedic story the goddess Lakshmi is a consort of fourhanded Vishnu who sleeps in the ocean of Karina. Dalgovind is such a fourhanded image. Lakshmi is his consort and should be located there. But instead Lakshmi is with Jagannath. Why is this anomaly? We can possibly get an answer, if we examine our premises carefully. The two handed Maha Vishnu and the fourhanded Vishnu according to the Vedic story of creation are comprised in the Non manifest which Sankhya and other systems of philosophy advocate. Vedas and the Puranas assert that Master Seers can penetrate the Non manifest to some extent and know about it but none can know it in its entirety. Maha Vishnu and Narayan (four handed Vishnu) are therefore non manifest forms beyond the power of vision of ordinary mortals. Still they are perceivable by a few and are exposed to view.

position Lākshmi, the consort of Narayan, was the goddess of beauty and form. She is for creation and is associated with Narayan at the time of creation. But in pralaya Narayana alone plays the part. Therefore Lakshmi has been given no seat by the side of Dalgobind, but by the side of Jagannāth who is out for creation.

The fact that the small temple was not meant for exposition of godhood but for necessary images who take a part in the story of creation including Pralaya is apparent because along with Dalgobind the images of Krishna (two handed Mahavishnu) called Madan Mohan and of Balaram (a similar two handed figure) are kept there. Has this jumbling together any basis or logic behind it? Neither the two-handed Mahavishnu nor the four-handed Narayan is described anywhere as Avatar of Vishnu. How can they be given the place or seat as the Avatars like Krishna and Balaram? This apparent contradiction is solved by Bhagwat, wherein it is said that in Krishna Avatara, the Lord Himself was manifest while in other Avatars, He revealed Himself in part only. Balaram, is only a counter-part of Krishna and the two together make the whole. The two handed Mahavishnu has the shape of Krishna and is known as Madan Mohan. The allocations are therefore consistent with the Sastras.

One fact is however very clear from what has been observed. The Trinity is an important link in the Vaishnavite cult and the object of real worship

is not each of the Trinity separately but all of them jointly. If the Trinity worship was but a continuance of Krishna worship when the image of Krishna in the shape of Madan Mohan was available for the purpose and was in fact located in the small attached temple why was it not installed as the principal deity? If it is said in agreement with certain Vaishnavite theory that Krishna worship was incomplete without a simultaneous worship of Balaram in as much as Krishna and Balaram both taken together formed the proper representation of godhood in that Avatara it may be pointed out that an image of Balaram is similarly available in the small attached temple and hence no Trinity representation was needed. In the devolution which started with Mahavishnu and ended in creation the Trinity is a very important link. Not only is this so but also the Trinity plays an all pervading rôle throughout creation.

CHAPTER VI.

The Premises.

Another peculiarity which we notice in the premises apart from the main temple is that of all the subsidiary temples, three, namely those of Bimalā Sabītri and Lakshmi are of massive structures and much prominence. If such structure and prominence indicate the importance of the deity, one wonders how and why three goddesses have been so extolled in preference to such very distinguished and well established gods, like the Satyanarayan, the Narsingha, and other similar Abataras of Vishnu. Our curiosity becomes a puzzle, rather an enigma, when we look deeper into the matter. In the worship of Bimalā, fish and meat are used in Bhoga, and in fact, there is provision for animal sacrifice (the Yupakastha or sacrificial posts are imbedded in the temple itself). Vaishnavism discards fish and meat almost as the first preliminary and abhors animal sacrifice as one of the principal tenets. Why then were such deities, whose accepted method of worship is so much at variance with the tenets of Vaishnavism, installed in the premises? The premises of the temple were not the epitome of all the deities of Hindu Mythology. There are many mythological deities missing from the premises.

Why was not such antithesis avoided? We hardly know of any other Vaishnavite temple in which there is such an admixture of Sakti Puja and Vishnu Puja. Assuming that the installation of some form of Sakti Puja was a necessity, why was not the Satwik form of Sakti Puja, which avoids animal sacrifice and offering, not established in consonance with the Vaishnavite cult? If antivaishnavic method of worship could not be helped, the deity could have been placed in an obscure corner, and the practice could have continued without apparently conflicting with the atmosphere of Vaishnavism on the surface. But the importance given to the deity presents a great stumbling block and vivifies the inconsistency.

We may mention here that the importance attached to the deity is not due to the whims based on mistakes, or caprices of the builders of the temple. Tradition says that unless one first sees the aforesaid three goddesses, his visit to the Trinity inside the main temple is fruitless. They say that these goddesses keep the door which can not open unless they are propitiated. We know that the worship of Sabitri and Lakshmi is purely Vaishnavic while that of Bimala is anti-Vaishnavic. Has the tradition any sense in this then? Were the persons, who gave birth to such a tradition, at all sane?

These and similar questions arise. Little or no explanation has been offered on this score. So great and awe-inspiring has been the reverence for the Presiding Trinity that this great anomaly has persisted

without drawing much attention. Still some have seen the inconsistency and have tried to explain. Let us see what they say and whether the explanations are sufficient.

The first explanation is that though Vaishnavism was the state religion by adoption, the natural sympathy of the Rajas for non-vegetarian diet as Kshatriyas addicted to hunting, prompted them to keep the door open for use of meat by combining Sakti Puja with Vishnu Puja. In attributing the anomaly to the personal caprices of the Rajas, we are probably doing them more injustice than is their due. The Rajas of Puri who were responsible for the construction of the temple, earned the title of moving Vishnu for their devotion. A public exhibition of such an avarice for a particular food can hardly be consistent with this. No decent man can be expected to make a parade of his personal fault. Hence the Rajas who built the temple can-not be so mean as to eulogise their faults in the manner stated. If the construction of the temple is attributed to a Gurn or teacher instead of to the Raja, we can well see that whatever may be the personal trait of the Raja, the Gurn, who conceived the temple and organised the execution, can-not be expected to yield to it. The value attached to the Sakti worship by tradition would be uncalled for, if the origin proceeds from a base material as avarice unless, of course, we add insult to injury and say that the basic defeatism was concealed by extolling the particular form of worship. Duplicity became the saviour of mental

depravity Religious history of human mind or of any nation can not support such theory A bad seed cannot produce a good tree and good fruit

The second theory therefore avoids this personal element It attributes this anomalous combination to either the family or the communal characteristic of Khatriyas, who are, almost as a community, worshippers of Sakti This too seems illogical A Sakta would not ordinarily agree to establish a Vaishnavite temple. If he chooses to do so, he would have a pure Vaishnavite one Why should he combine one with the other and thereby do injustice to both forms of worship? No body likes to minimise his own god or religious faith A Sakta is not expected to put Sakti worship in a subordinate position to Vaishnavism. Khatriyahood would militate against this An individual or family cannot insult a community by putting down the communal faith to individual or family belief in such a public manner It would mean a religious war instead of being an accepted mode of devotion All India will never bow down to it, specially when politically India was so divided and so much addicted to feudal rivalry. Bloodshed at the altar of religion is not unknown in Indian History. A controversy of this type would have faded its glory This theory therefore lands us in deep water and our hypothesis gets consumed in its own flame.

We are thus led to the third theory This says that on the revival of the Bramhanical form of worship after the downfall of Buddhism, Vaishnavism

which accepts Ahimsa, one of the main tenets of Buddhism, and which still depended much on the revival of Karmakanda or religious rites and ceremonies of the Vedas, clearly perceived that without revival of ceremonial observances the preaching of Vaishnavism was no good. In Sakti worship, Karmakanda plays a prominent part. This was the common worship prior to Buddhism, and in fact, Buddhism came as a reply to the immense cruelty practised in the name of Sakti worship. The tenet of Ahimsa had captured the popular mind in the Buddhistic period, and an immediate relapse of Sakti worship would be revolting. It was therefore a tactical device to re-establish Sakti worship and so we find this peculiar combination in the Puri temple. The Sakti worship is introduced under the protecting care of Vishnu worship and adequate prominence is given to it by the lay-out, the tradition and the usage.

Let us see if this third theory stands to reason. What has been depicted above as a tactical choice forthwith leads us to a conflict. If the Bramhinal bias was guiding the installation and worship of the deities, and if banishment of Buddhism was to be secured by slow and persistent adoption of Karmakanda, one wonders why caste system would stand abolished with regard to the Mahaprāsad Bhog of the Trinity. Karmakanda and profit to Bramhanas were primarily based on caste system. It cannot be preached to be abolished, while a minor factor like Sakti Puja he adhered to in an inconsistent way. Who will cut the root of a tree and at the same time

water the branches? If V̥ishnavism could replace Buddhism this by itself would be a great achievement. Sakti worship could come in later in course of time. The anomalous combination of V̥ishnu Pujā with Sakti Pujā strikes at the tenets of Ahimsa and weakens V̥ishnavism in its true perspective. No religious reformer can agree to weaken his own fundamental when this has to replace a strong opponent. Such weakness will be a handle for the adversary to expose the hollowness of the substitute. Who will like to play the game in such a palpably foolish way? How can such folly ultimately come out triumphant?

These and similar considerations lead us to seek better explanations. We have one. It not only reconciles our difficulties but also logically exhibits the essence of our theory.

We have already seen that the Trinity is a mystic representations of the story of creation. We have already identified how Brahmāloka the first created world is represented in the temple. In this first world of manifestation of creation what should we logically expect?

When creation proceeded it did so in two fold ways. Not only was the individual created but also the world for the two had to be inter related. If these were the results how were they achieved? Certainly by the creative process. One thing we must remember is that in theology the accepted axiom is that creation proceeds from top to bottom.

and not the reverse. This is not the place to test the soundness of this axiom, for our purpose in view is different.

By the creative process, how are the manifested results obtained? We know individuals or objects or Bastus exist. They also procreate, but how? The reply given in the Purana is that it is through Bastu Sakti or the potentialities of a Bastu; Bastu Sakti alone is of little avail. The directing hand of Nimitta guides the way (51/4) in all objects. It is three-fold in nature and comprise of three Gunas. (46-7-48 to 7) Accordingly it has been classified into three categories, Para, Khetragua or Apra, Karma or Abidya. Corresponding to the three Sakties, there are three Bhabanas (inclinations or endeavours) which are similarly named. We have mentioned this already. The members of the Kritaka worlds are engaged in Karma Bhabana. This is the theme which is advocated in the Purana.

Thus we find that immediately the progress of creation started Vishnu Sakti, which carried on the work divided itself into three categories, the triple Saktis. If they are personified, they would be three goddesses, because the word 'Sakti' is feminine gender and connotes a female. In the order of creation these three goddesses are next in importance to the Trinity, the presiding deity. Unlike the Trinity, these goddesses do not act jointly and inseparably but separately, each in its own way. Therefore they are separate entities

The Purana has not specified or defined the peculiarities or essential features of the three Sakties. We are therefore handicapped. But as stated above this Vishnu Sakti comprises of three Gunas, and assuming that the divisions of Sakti follows the divisions of Guna, we may say that in Para Sakti Satwa guna functions most, in Kshetraguna Sakti Rajoguna is dominant and in Karma Sakti, Tamoguna rules supreme. What results are obtained by this method of functioning is indicated by the Purana. By embracing Rajoguna, Hari, the Lord of the Universe, takes up the task of Creation in the shape of Brahmā. By embracing Satwa guna, Lord Vishnu maintains the creation till the end of Kalpa. At the end of Kalpa by embracing Tamoguna, Lord Janardana in the shape of Rudra eats up the Universe" (2-65-66). Thus we can say that by Para Sakti, life and individuality is preserved and maintained, Kshetreguna Sakti leads to procreation or multiplication of forms and beauty; and Karma Sakti paves the way to destruction either of the individual or the world. It is an accepted proposition of Hindu Sastras that the Vedas maintain the world. The word "Sabitri" imply the Vedas. Hence if we identify Para Sakti with the goddess Sabitri, we hope, we will not be illogical. Lakshmi is goddess of beauty, form and fortune. Health and wealth are useless without procreation. A man possessed of sufficient means and adequate number of children is generally recognised as a favourite of Lakshmi. Therefore by implication we can associate Lakshmi with the Kshetraguna Sakti. This is also otherwise

quite convincing Kshetragna Sakti is one which knows the Kshetra (field) and carves its way. Both in procreation and in our attainment of health and wealth proper realisation of our own individuality makes the head-way. This is the secret. This is logical Karma Sakti, as stated just now leads us to our end or destruction. In the Sakti form of worship, Mother Kali is representative of ultimate destruction. She is the consort of Rudra, who according to the quotation above, is responsible for destruction through Tamoguna. Karma Sakti is therefore represented by goddess Bimalā. The Yupakas-tha for sacrifice is a pointer to this.

In the theme of creation, Lakshmi opens the door for the individuals and the worlds to come in, and Bimala closes the same. In between the two, the tides of creation roll automatically through Bastu Sakti but under the patronising care of Sabitri or the Vedas.

The choice of the words Sabitri and Bimalā is also significant. Sabitri is derived from Sabita, the sun. The sun is the source of life and growth of the Universe of ours. He is a great benefactor under whose protecting care life flourishes. Sabitri is equally so. From Theosophy and allied literature including our Sastras, we know that by death or destruction, the gross disappears and a subtler or finer life begins. Not only is this so but also evolution in next birth is determined after death. Death is therefore a purifier. Bimla literally means the Pure or the Purifier.

From what we have said it is clear that three goddesses guard the doors to creation. Unless these doors are opened unless these goddesses are propitiated, and unless the light of knowledge illuminates these three passages, the Trinity, the essence of creation, cannot flash into our view. This explains the custom so fundamentally adhered to by all pilgrims that they have to light their Dhipas and offer them at four places, namely in front of the Bimala, the Sabitri, the Lakshmi and at the foot of Garuda inside the temple. These four places are closely associated and the reasons we have elucidated above clearly illumine the issue. It may be asked why is the light burnt at the foot of Garuda. The answer is already given. It is the brink of Kharasgar from where Darsan of Vishnu, manifested as He is in the Trinity is generally possible. Further, these are the four places where the keys of mysticism are concealed, and unless we appreciate them by the light of our knowledge we do not know anything about this Trinity worship. Such a link as we have noticed looks somewhat superficial. Is there no deeper link than this? There is. In the temple of Sabitri we find three deities installed. No correspondence to this exists in the temple of either Bimala or Lakshmi. The arrangement of the three goddesses in the temple of Sabitri is that in the frontal portion of the temple two goddesses are located, one on each side of the entrance to the main temple, where the presiding deity, Sabitri, is installed. One of the two goddesses at the entrance is known as

Saraswati and the other as Sasthi. Saraswati is goddess of Learning. Sasthi is the goddess, through whose favour progeny is born to mankind or bodies multiply themselves. Interpreting them in terms of energy or inner force (soul force) we can say that one is the power which leads us to worldly knowledge or practical wisdom, the other is the force which empowers us to procreate or multiply, and the third the innermost and the ruling power, is spirit of true knowledge, and opens the gateways of bliss to an aspiring soul.

We find that on the Ratna Singhasana seated with the Trinity is not only goddess Lakshmi but also goddess Saraswati. As Lakshmi seated on the throne is a different image from Lakshmi installed in the subsidiary temple, so Saraswati seated on the throne is different from the Saraswati in the temple of Sabitri. One wonders why is this double representation of the same deity resorted to? In the Vedic story of creation we have seen that the term Vishnu has been used to signify different presentations at different stages, because there is an essential similarity in them and such similarity verges on identity. Logic will tempt up to read similar meaning in these double representations. Lakshmi, as the consort of Vishnu, has, according to Vedic story, her existence even before the creation started. This existence of her is inseparable from Vishnu as she is constantly engaged in His service, even when the creation had not started, the world was not dreamed of and procreation had not made any headway.

The energies of Vishnu have naturally two channels, inward and outward. The outward channel boardens into expansion and creation, while the inward current leads to individualization and ultimate apperception. If we call the Vishnu Sakti or energies of Vishnu as His consort, He would have two consorts, one ultimately leading to creation and another to apperception. Lakshmi and Saraswati represent these two aspects. They are but potential powers engaged in the service of the Lord. After the Trinity emanate, and the creation proceeds, Bimalā takes her stand to destroy the old for reaching the new, or 'higher order'. This is the consequence of expansion in creation. As for apperception, three doorways are opened up to the citadel of knowledge, namely the self, the soul and the ultimate essence. The doorway to Self leads to self aggrandisement, multiplication of Self or procreation. Such is Sasthi indeed. Knowledge of Soul leads to our learning, wordly and other types of knowledge. This is what Saraswati, goddess of learning, is reported to be. Gateway to the knowledge of ultimate essence is through proper devotion and close pursuit of the injunction of the Vedas. This is what Sabitri purports to be. Thus Saraswati and Lakshmi before creation are principles not identical with similar principles after creation and Bimalā and Sasthi are new emergents. Hence we see how the second stage of the Trinity is mystically represented in the temple.

The location of the temples of the three goddesses is not without significance. It is as logical as

the sitting arrangement of the Trinity in the temple. We are told by Purana and also by our Reason that without the favour of Pradhana, the outer aspect of all existence, no creation is possible. The vehicle has to be ready before creation proceeds. But once the creation is started the initiative passes from matter to energy, from the external to the internal, from the outer organs to the inmost spirit. This is the whole strategy. We have discussed enough of this already. The inmost spirit is presented by Sabitri, and her manifestations are through what is represented by Bimala and Lakshmi. She puts her stamp on the other two and hence she is in the middle.

Each deity has its peculiar form of worship and adheres to it. Neither is any sinister motive nor any tactical device responsible for this. The plan was laid out and the necessary corollaries followed. It was an expansion of the original idea as mystified in the Presiding Trinity.

There are two more peculiarities in the temple premises. We do not find any deity installed in the space between northern and eastern doors of the inner enclosure and a building known as koili Baikuntha lies inside a garden in this part close to the northern gate of the inner premises. Further at the north-eastern corner there is an open space just outside the inner premises where Mahaprasada is sold, and this place, known as AnandaBazar, contains a platform known as Snan Mandap where the Snan Jatra of the Presiding Deity is held. Do these places signify anything?

We have already located Kūira Sāgara and Brahmāloka. The question arises as to whether the location of the Lokas is complete or our interpretation is arbitrary? If the Lokas are completely represented there our reading would be justified otherwise not. Let us see if we have any evidence to support us.

Of the seven Lokas three are Kṛitaka or created and highest of them is Swarloka. These three are the field of action of the beauty of Form or Kṣhetra of Śrī or Sree Kṣhetra. This Śrīkṣhetra is outside the temple premises. According to tradition a place known as Swargadwār or the gateway to Swarga the Swarloka is outside the temple. These facts clearly indicate that the Kṛitaka Lokas are outside the temple.

words those who succeed in their devotion pass out through this great ladder of Maharloka. A watch is kept half way by Siva, the greatest of the Yogis, how has overcome the Death. Passages run from Maharloka to Janaloka, Tapaloka and Brahmalo-ka and the Siddhas or the successful pass on to the different worlds according to the result of their own Karma. This is in consonance with the preaching of the Purana.

We have seen that Brahmalo-ka lies to the south of the gate in the inner enclosure. One can pass from Maharloka to Brahmalo-ka by taking a left turn after crossing the gate. Where are Janaloka and Tapaloka then?

Before entering the gate of the inner enclosure through this gate, one finds two passages. One to the north, another to the south. The northern passage leads to Ananda Bazar, mentioned already. The southern passage leads to the great Kitchen of the Presiding Deity. Are these two connected with any of the Lokas?

The Ananda Bazar can, I believe, be identified with Janaloka. This is the Loka in which the sons of Brahma reside. They are an important link in the story of creation. Brahmā starts the creation and this is continued by the sons of Brahmā. They are the blessed ones, for they work for the very purpose of our existence. The Lord Divine pours down His favour on the blessed. The supermost among the blessed get the highest favours. Literally Prasad

for offering to the Trinity. This passage opens up near the south east corner of the inner enclosure. All the deities of Brahmaloaka are located to the south of the exit of this passage into the inner enclosure. Thus the eastern wall of the inner enclosure has three openings, namely the aforesaid exit, the main entrance to the temple, and a gate to the Ananda Bazar. There are some rooms in which dry sweet Bhog is cooked and prepared. We can therefore say that the region which contains the kitchen extends up to the gate of Ananda Bazar. The area between the gate of the Ananda Bazar and the northern gate of the inner enclosure is in open space and does not contain any temple or other structure of utility. Whenever the Trinity comes out of the main temple they do so by this space. We can therefore call this a passage for the Trinity. Near the northern gate of the inner premises, there is a house inside the garden for the Trinity. This house is known as Koili Baikuntha.

On ceremonial or religious occasions when an elaborate arrangement is made for cooking, the kitchen is termed as Jagnasala in common vernacular language. Such elaborate arrangement is an every day affair with the Trinity. Therefore the kitchen can be called the Jagnasala of the Trinity. Jagna and Tapa go hand in hand. Therefore this great kitchen of Jagannath can be identified with a part of Tapaloka. Tapaloka, as already mentioned, is inhabited by Debas called Bairaga. These Debas enjoy bliss or supreme happiness. Another category of

persons also attain similar bliss or happiness by Tapasya, and enjoy it for a certain length of time, and thereafter they have to undergo the same cycle of birth and death and again to strive and perform Tapasya. With certain desireguiding us, we get our end and enjoy the bliss in Tapaloka and return again to work when our righteousness vanishes. But when we perform Tapasya without any desire, and attain unification we have not to return again to the cycle of birth and death. These tenets have been amply made clear in the Purana. As the very name indicates, Koili Baikuntha is the place of bliss and not of Unification. The unified are Muktas or free from bondage. Bondage consists in undergoing the 'cycle of birth and death. Hence we find that Tapaloka is really attainment of spiritual emiaence, but however eminent one may be, the lusture of its glow dies down in eternal time, and one has to face the same ordeal again.

These fundamentals have been duly adhered to in the plan of the temple. This Tapaloka has been envisaged in two parts. The upper chamber is the abode of bliss and is akin to Baikuntha, the perenial source of happiness according to Puranas. The lower chamber is still a field of work for cooking up the great favour (Mahaprasad) of the Lord. Customs have it that those who want to make any perpetual arrangement for the Bhog of the Presiding deity are taken to Koili Baikuntha and an undertaking is given there as to how the arrangement would continue.

It is said that such an undertaking would take the doner to Baikuntha after his death. These facts corroborate our view

Tapasya with desire mainly rests on the Karma-kanda of the Vedas, and Jagua plays the most important part in it. Our efforts in this direction is cooking up the pleasure of the Lord in attaining our goal. So the Siddhas or successful in this type of Tapasya pass on to the lower chamber still striving for the favour of the Lord. Then they pass on to the upper chamber to enjoy the bliss they aim at. This Koili Baikuntha is the upper chamber. The name signifies this and custom corroborates it. Bhog when offered and accepted by the Lord becomes Mahaprasad. If we interpret Mahaprasad as His favour, Bhog would naturally be work in approved lines or Tapasya. Tapasya can be with desire or without desire. Arrangement made for Bhog has a desire in view. It is Tapasya with desire. The ultimate Loka which such a person may attain is Baikuntha. Hence categorically the contract for securing this great favour of the Lord is entered into in Koili Baikuntha. Supreme happiness which is the end of a particular desire is a sort of bliss which blinds the individual soul and tempts him to strive for it. Such bliss is attained by a few, and when attained this also lasts for a period only. Thus the cycle goes on till the soul realises its folly and works for a higher end.

When the folly of striving for a particular bliss is realised, the soul seeks for unification. Unification

leads to Brahmaloka. This is why a passage from the lower chamber of Tapaloka passes on to the outskirt of Brahmaloka. On the other hand Tapasya without desire, when successful, leads direct to Brahmaloka. The Siddhas whose abode is in Maharloka at once pass on to it direct. This direct road is a little apart from the Brahmaloka than the passage from Tapaloka. The reason is that realization of the folly of pursuing for a particular bliss automatically leads to deeprooted Bairagya or renunciation and hastens the unification while desireless Tapasya has to pass through this stage of renunciation from the outset. This is therefore a shorter route, no doubt, but is certainly a more difficult one.

A few other peculiarities should not be passed unnoticed. At the beginning of the ladder inside the eastern gate we find two figures, one of Sudarsana and the other of Jagannath known as Patitapaban. As we enter the gate and pass through the passage the figures are visible, one on each side of the passage. Sudarsana has no image. We all know that when Rajas and other big persons in the days of yore used to come out some silver rods with a bulging top used to be carried by servants. Remnants of this practice can still be perceived. Such a rod is insignia of power and position. A rod of this type is kept near the Trinity. Such a rod is called Sudarsana. The figure of Sudarsana at the entrance of the temple is of such a rod. It is of red colour and has been carved on the wall. Sudarsana, we know, is the Chakra (wheel-like weapon) in the hands of Narayana, the four-handed

Vishnu. We are further told that Sudarsana is the highest power of Vishnu and is a never failing weapon, mainly used for the purpose of destruction of the enemies, who prove too powerful for other members of the hierarchy of super-beings or gods. One wonders why the Chakra has been changed into a rod and still the name Sudarsana is attached to it. Is there any deeper significance? The figure of Patitapaban is the painting of the face only of Lord Jagannath. This face is round and not semioval in shape. The hands of Lord Jagannath are not exposed here and the lower portion of the image of the Lord is kept covered. We see nothing but the dark round face. Why is the semioval face turned round and the face alone is exposed and nothing else? Mid-way in the ladder is the temple of Bisweswar. In this temple sits Lord Siva, full shaped and in all His glory. Lord Siva faces the west while Sudarsana and Patitapaban face to the east. Why is this change of direction? In front of this gate lies the great outer world of Kritaka, the world of creation as we have located. It is known as Sreeklhetra or world of forms and appearances. We shall find later that the activities of the Trinity in the Kritaka worlds are by way of Triple Saktis. They are no longer in the shape of Brahmā, Vishnu and Rudra. A Siddha alone enters the Maharloka. The created are fallen. They must rise and evolve to become successful or Siddha. Patitapaban or the saviour of the fallen must favour them. To rise to the category of the Siddhas, the soul must reach new life, new value and new level.

Triple Saktis must give the stimulus and create the new. With this back-ground, can any significance be attributed to the singularities noticed? First of all let us see why Sudarsana is symbolised into a rod bulging at the top instead of a wheel, its usual symbol. We have seen that the Trinity is a representation of Vishnu as applied to the principles of creation. If we symbolise Vishnu into a four-handed entity, the Narayan, how will the creative principles be associated? How can the seven-fold cycle of creative principles be allocated? The answer is given by the Purana

"On my having bowed down to the Almighty Vishnu, the protector of the Universe, I speak up to you as was told to me by sage Basistha. The soul of the Universe pure, transparent, and free from attribute (This is what we have described as Purusha) is worn by the Lord as Kaustuba Jewel. Pradhan rests in Him, the endless, in the shape of the mark of Sribatsa. Buddhi also is held by Him as Gada, The two Ahankaras, one being source of the Bhutas and the other of the Indriyas, are worn by Him respectively as Sankhá (conch) and Saranga (name of a bow). Manas which is always very agile, and whose speed even defeats the winds, is held by Him in His hand as Chakra (wheel-like weapon). His Baijantanti garland which is composed of five types of jewels represent the five Tanmatras from which the five Bhutas emerge. All the Indriyas both of knowledge and of action are held by Him as the arrows. The glittering sword which He holds represents

Bidya or true knowledge and is sheathed in cover of Ahidyā. Thus do Purusba, Pradhāna, Buddhi, Ahankar, the Bhutas, Manas, Indriyas, Bidyā, and Abidyā all depend on Him." (1-22-67 to 75).

We need not discuss here about the inner significance of this ideology. It is clear from the above quotation that Sudarsana, the mightiest weapon of four handed Vishnu, stands for what is known as Manas in the creative cycle. Manas corresponds to what we know as mind in human body. According to some scientists mind is material. According to Theosophists and spiritualists, supernatural powers like clairvoyance or other spiritualistic investigations can carry us up to the sphere of mental matters and not beyond. Also according to our creative principles the first structural existence is light, the outcome of Rupa Tannmatras. In the category of Indriya creation, Manas or Mind is the ruler of all the Indriyas and the primary material existence is light. Science, Philosophy and Purana all agree in this view. Light hurns red like a rod bulging at the top. The symbolic presentation of Sudarsana, the mind, as a red-rod bulging at the top is, therefore, in full consonance with the interpretation of the image of Vishnu, studied from the angle of vision of creative principles. Sudarsan, the Chakra, is normally a weapon of destruction. This does not serve our purpose. Sudarsana as an organ of creation is rightly and justly represented by a red rod bulging at the top. This confirms our interpretation of the Trinity.

Our views about Sudarsana have other corroborations. We have said already that Bastu Sakti is the innate power of a body to develop, and procreate and that this Sakti is known as Vaishnavite Sakti. It is the potency which exists in everything every where and at all times. It is in this form of Vishnu Sakti that Vishnu exists always in everything. It is the mightiest power of Vishnu for the purpose of creation. It is Sudarsana of Vishnu for creative purpose. In several ceremonies of the Trinity Sudarsana represents the Trinity. This is but logical and confirms our views. In some ceremonies Sudarsana precedes the advent of the Trinity. This is not only sensible but also reasonable.

We find this image of Sudarsana engraved on the inner wall of the eastern gate. Just close to it on the other side of the passage through this entrance we find the figure of Jagannath painted. This is a peculiar figure. It is no longer a trinity but an entity by itself. It is not one in three but three in one. It is not a semioval but a full oval. Whatever it may represent, it is entire and complete. The field of action of Bastu Sakti is the worlds of Bastus. As all Bastus are destroyed in Pralaya, such worlds exist no longer after Pralaya. They are therefore the Kritaka worlds, the Khetra of Sree or Sree-khetra. The vast universe of forms lies stretched in front of the gate, awaiting, as it were, for the enormous potentiality of Vishnu Sakti (Bastu Sakti) to emerge from the temple and work its way, so that the creation may be complete. As we have seen already

Nimitta's directing hand guides the action of Bastu Sakti throughout its course. Thus Nimitta, therefore, awaits to emerge by the side of Bastu Sakti. Nimitta is an entity and is Vishnu in action. It is Trinity in one. It is a complete oval and no part. It works unseen and unperceived, but still we cannot but feel some thing about its existence. All its parts are therefore concealed, and the face alone, an insignia of cognition, remains exposed. The created are fallen, because they have emerged to gather and are striving to attain unification with the Lord. The experience they gather and the attainment they achieve are the pleasure [of Nimitta. Hence Nimitta is Patit-paban, the purifier of the fallen. This is therefore, the conception behind the allocation and arrangement

What, then, about the third problem? Why does Lord Siva, in the form of Bisweswar, face west while the Trinity, the three main goddesses Bimala, Sabitri, and Lakshmi and the Sudarsana and Patit-paban all face east? Lord Siva is well known as Bisweswar or Biswanath at Kasi or Benaras. He is the Ruler of Kashi traditionally, and also according to other Puranas Kashi is a place away from this world, though it is connected with it. This is why when Harischandra gave away all his possession he lived in Kashi. The Ruler of Kashi therefore reigns in the world outside but attached and adjacent to the Kritaka world. Mabarloka is such a world. It is inhabited by Siddhas and Lord Siva, as the victor of Death, rules over it guarding the passage of the Siddhas in gaining a victory over Death. Death and

destruction are His function His ways therefore are opposed to creation and creative principles, for which the Trinity and other entities as observed do work. This is why He faces west while the other lot faces east.

Bisweswar at Kashi is only a Linga Bisweswar at Puri is not only a Linga but also a full image of Siva. The difference is not meaningless Siva the destroyer is image of Vishnu and for the time being, the Trinity combine in Him. He is, then, no longer a Linga or insignia but a full entity. At Puri we are concerned with this aspect only Hence He is a full-grown image facing west, while the other lot faces the east, In east the life and pulse of the world of beings, rises like the Sun, in all his glory, for theirs is the task to unfold the new to guide it through innumerable experiences, and to lead it in the path of unification. This is the story which is concealed in the temple. This is the mystic message which can be read in apparently incongruous elements Let reason ponder and conscience decide what is the Truth.

CHAPTER VII.

The Rites and the Ceremonies

We have in the previous chapters seen that the great Truth embodied in the presiding Trinity has been duly elaborated in the peculiar and apparently incongruous settings in the surroundings. Let us examine whether the rites and ceremonies which are peculiar to the presiding deity also confirm this

We would logically expect that the rite and ceremonies attached to the Trinity must be connected with the double aspects namely one of weaving the net of creation and the other of folding the net or undoing the 'creation'. These are the two phases which arise in the whole story as we have seen and discussed before. Unless both these aspects are associated with the presiding deity, the story which has been so mystically told, can not be complete.

We have already seen that the two aspects are such that one is contrary to the other, and practically each occupied similar period of time. In other words the time taken by the preliminaries of creation is almost equal to the time taken by the accessories to destruction. If one has to associate both these aspects with the rites and festivities of any 'deity' one has to

spread them over the period of one year. This is exactly what has been done in the present case. Each set covers a year. But when interposed they look mixed up. This has the further advantage of keeping the real intentions secret a factor prominent in the eyes of the ancients.

Of the Hindu festivals and ceremonies we can associate the four prominent of the 25 Ekadashis with the story of creation. These four Ekadashis are known as Sayana Ekadashi, Parswa Ekadashi, Bhaimi Ekadashi and Utthana Ekadashi. Hari (which is another name used in Purana for Vasudeva, the supreme Lord) goes to sleep in Sayana Ekadashi and in Uthana Ekadashi Hari awakes from sleep. This we get from all almanacs based on our Puranas. We have seen in the story of creation and destruction that at the end of a Kalpa Brahma goes to sleep and again after expiry of a period of night which is equal to the period of His day Brahma wakes up and takes up again the work of creation. Thus the two Ekadashis Sayana and Uthana are pointers to these two aspects in the story of our existence. We can divide this period of sleep into two equal parts. In one part the slumber gets deeper and deeper while in the other it gets lesser in its passage towards awakening. Their middle point marks out the transition from one state to the other. This is an important point. Here the side is changed as it were from one to the other. Parswa Ekadashi which falls just half way between the two Ekadashis of Utthana and Sayana determines this point or time beat. In this Parswa Ekadashi

Harī is said to change his side. He passes from one state to the other. Hence it is the indicator of the awakening of the initiative. On this 'time beat' the equipoise is stirred. The potential tends to become kinetic. The momentum of the world to be gathers. This is the beginning of the Kalā.

This Parswa Ekadashī falls on Bhādra Suklā Ekadashī. A very important and significant fact is that the Oriyā year changes on the Sūrya day which falls on Bhādra Suklā Dwādashī i.e. the next day of 'Parswa Ekadashī. On this day the year only changes but the day or the month continues without any alteration. The year alone not month nor day awakes as it were and takes a turn. This is a peculiarity with the Oriyā year which does not agree with years current in any other country, race or community. In all countries, races or communities the first day of the new year is dated 1 while in Orissa if the last day of the old year is 25th Bhādra [the first day of the new year is 26th Bhādra though the year changes say from 1350 to 1351. This change of year on the Sūrya day is attributed to the King Jajati Keshari of Orissa to whom the conception and construction of the temple at Puri is attributed. There have been subsequent repairs and improvements to the Puri temple by other Rāyas of Orissa who came subsequent to him but the originality of the project was of Jajatikeshari. The introduction of this change of year so peculiar to itself and the location of the date of change on Bāman Dwādashī i.e. the Suklā Dwādashī of Bhādra and the association of the

construction of the Puri temple with all its mysticism and the introduction of this singular change of year with the same eminent ruler are very significant factors. What then is their import?

We are not much concerned with the particular ruler, whosoever he may be. To us what is important is the contemporary character of the introduction of Sunia and the construction of the temple. In Sunia, we have just seen, we get an appreciation of the fact of alteration of the Kalpa. This Kalpa is fundamentally and intimately connected with the story of creation. Why should the ruler get himself so much interested in the story of creation and so whimsically alter the year? But if we take this with the fact of construction of the temple and the installation of the Presiding Deity we can easily find out the reason. Certain ceremonies and festivals are *always associated with the Presiding Deity of any temple*. Such ceremonies or festivals have to be related to the year. A Hindu year either follows the Sun or the Moon. In Bengal and Orissa, the months and days follow the solar movement in the signs of the zodiac. In Bihar, U P. and other places they follow the lunar movement. The lunar movement has the name of Tithi. Ceremonies and festivals could either be connected with solar days or lunar Tithis. Story of creation has, as we have seen, been connected with lunar Tithis. This had to be adhered to. When we come to the details we will find that this has been observed in the festivals of the Trinity. This does not however explain why

the year wanted the change. The ceremonies of the Trinity have been divided as we shall just find, into two sets, one connected with the inception and the other with the termination of creation. Each set covers the whole year. We know that the turn-over from one set of activity to the other set is located on the day of Sunia. Unless this turn-over is located somehow, the mysticism will appear chaotic as the key is lost. Moreover this turn-over is from one period to another. The period is a year. Hence the year has to change, days or Tithis need no change because they are timebeats and not periods. Thus is the inexplicable explained,

This explanation lends further support to the interpretation we have put on the Trinity. The authorship of the conception of the Trinity is attributed to the Raja of Puri, who introduced Sunia for the change of the year. If Sunia is so much connected with the story of creation, one wonders why the Raja should get himself so much interested in this story without very cogent and strong reasons. Of what importance was the story to him if it was only a narration of the Purana? If the Raja wanted to introduce a new year, why did he not introduce it from some other important day or date, such as his own date of birth or the like? The first day of new era should be counted as I. But why was this not done? These pertinent questions, which would otherwise arise would vanish as soon as we stick to our interpretation of the Trinity. The story of creation was all pervading and primarily important

of things are thrown into it for destruction." This is a festival current in all parts of India, but the dates differ. In Orissa it has been curiously timed to Magh Sukla Purnima. Can we not say that this is the day on which the Great Fire consuming the world started? Taking Bhaini Ekadashi and Aghira Purnima together, can we not see that the story of destruction of the Universe is commemorated in the festivals and the attendant ceremonies? The method of memorizing important events is generally to associate festivities and some significant ceremonies with the date or Tithi of the event. This method has been followed by the ancients. The Hindus traditionally attached great significance to the Tithis, not the days or dates. Death of a person is commemorated even today by his sons and grand sons according to the Tithi and not the day or the date. Hence do the ceremonies occur on particular Tithis. When there are several festivities, the name given to particular items is also a significant factor and a pointer. Hence both by name and by ceremonies our conclusions are justified.

No particular festivity is associated with the Trinity on the Bhaini Ekadasi day. The Ekadasis, we have just seen, are pointer to the starting day of a period. No event manifests itself at the inception. It ripens in time. Absence of any ceremony of the Trinity on this day is therefore quite natural. But Aghira Purnima is otherwise. It is an event which has ripened. Hence on this day we find that the trinity put on a peculiar decoration known as 'Chachar'.

On this occasion the incomplete hands of Jagannath and Balaram are completed by adding hands of gold. Jagannath carries Sankha (conch) and Chakra (wheel) and Balaram carries Hal (plough) and Musal (mace). The dress is particularly red and the head dress is made of cloth, tied tapering upward in the shape of a tower. The outlook is, thus, like the flame of burning fire. The word 'Chachar' which is given to such decoration also signifies a moving flame. All these facts are clearly in consouance with our interpretation.

As we have seen in previous chapters when the world is burnt with fire and becomes a molten mass rains set in and quench the fire. The great festival of Dola or Holi can well be linked to this. The extensive use of Abir (red coloured powder) and the free pouring out of all types of coloured water mark out that the molten matter of the world which is whirling as red powder is being pacified by the water pouring in from clouds of all types of colour. Does this not agree with the description of Pralaya which has been given before? This, therefore, is the day when the water comes to quench the revolving molten mass. This is further corroborated by the fact that the Banhi-Ustab which takes place in Orissa on the Maghi Sukla Purnima is observed in Bihar on the preceding day of the great Holi festival, which falls on Falguna Sukla Purnima. The burning activities of Pralaya naturally continues for a period. The start can be traced to Magh Sukla Purnima and the finish to Falguna Sukla Purnima on which the relieving rains set in.

In addition to this general ceremony observed throughout the country the ceremony connected with the Trinity is that on the morning of Dol Purnima, Dolgovind, the four-handed image of Vishnu, in company with Lakshmi and Saraswati, move round the Ratna Singhasan of the Trinity seven times and also round the temple seven times and then come out of the premises of the temple to the outside and take their seat on a Mandap [platform] about 200 yds to the northwest of the temple premises. Then the festivities begin. Abir (red powder) is poured. Coloured water is thrown. By about midnight, the three deities again return to the temple. Lakshmi and Saraswati are the two consorts of Narayan, the four handed Vishnu. In the Vedic story of Creation, Narayana alone with Lakshmi and Saraswati are working now and not the Trinity. This is quite logical, for, Trinity starts with creation and now this has to be liquidated. This fact of liquidation is carried out by Narayan and His consorts moving round the Ratna Singhasan and the temple seven times. When a sacrifice is offered to a deity, this procedure of moving round the deity or the sacrifice is still prevalent. Such moving round may mean liquidation of the acts of Trinity or of Creation as depicted on the body of the temple. It may as well mean that as Ratna Singhasan and the temple represent the Non manifest. The latter is bowed down to before commencing the work. As pralaya destroys the 'Kritaka' worlds they must work there. Hence they come out to the 'Kritaka' worlds, the 'Sree Khetra', for controlling the situation now that the Kritaka

This we have already discussed. In fact the three together form one entity. Hence the three together start on the mission. The first stage of the Pralaya i.e. the burning of the Universe is attributed to natural causes i.e. the intensified rays of the sun. The natural causes are the manifest form of Vishnu otherwise known as Vishnu Sakti. This must apparently act at the first instance. As soon as the natural causes exhaust themselves in other words when the outer case eats itself up then comes to the forefront the inner structure. According to the Vedic version of Creation the Trinity appears from the navel lotus of Narayana on His desiring the company of Maya. Later on the said Trinity works as Istu Sukhti and Nimitta to populate the Kritaka worlds. Pralaya is reverse of creation. Hence in the earnest stage Vishnu Sakti functions and turns the Kritaka worlds into a molten mass. Further dissolution therefore goes to the next higher active person Narayana with His consort Lakshmi and Sarasvati. The

aspect of Vishnu causes Pralaya. If we are pleased to call this ceremony as an inspection of the result of creation, we can well see how the five Rudras come forward to intimate to the Ultimate Essence and lead them to see the achievements with His own eyes. Again the ruling deities on this occasion, are Madan Mohan and Ramkrishna. According to the Vedic version Maha Vishnu is the primary expression of the unknown. On the authority of Bhagavat and other Shastras, Lord Krishna represents this primary expression. Hence the image of Maha Vishnu resembles that of Lord Krishna. We shall see in a later chapter that Balaram and Sri Krishna are counterparts of each other and two together represent an entity. On the back-ground of this conception of Vaishnavite religion, we can now see that the finishing touch to the destructive process of the Pralaya is given by the most primary expression of the Unknown, and this incident is commemorated in this important festival of Chandan Jatra. It also explains what the Kala aspect of the Trinity means, how and why Kala and Vishnu are mutually interchangeable and why Kala acting as Nimitta is identified with Jagannath. Now the inner connection of the transcendental entities are explained. All these are connected with the story of creation. Adherence of the rites of the Trinity to the story of creation confirms our interpretation of the Trinity.

After this inspection by Vishnu of the achievements of the last creation comes the day of His going to sleep. We have already said that the date

of His going to sleep is *Savan Ekadasi* which comes up on *Asarh Sukla Ekadashi*. The nature and character of this sleep has been indicated in the *Purana*. He sleeps on the bed of *Sesha Naga* with the help of *Yogamaya*. It has been clearly expected and thoroughly established in *Vaishnavite literature* that *Shesha Naga* is but personification of *Vishnu bhakti* (devotion to *Vishnu*) and *Yogamaya* is *Vishnu's* lustre or outward hue. In *Vaishnavism* the relationship between *Vishnu* and *Vishnu Bhakti* has also been illustrated by the *Lila* of *Lord Krishna* in what is known as His relationship with *Sri Radha*. *Lord Krishna* is said to have performed His *Lila* with *Sri Radha* with the help of *Yogamaya*. It is an activity in the transcendental region and cannot be interpreted by our worldly experience. We cannot identify our thought forms, as *theosophy* tells us, with empirical units. Each has its own region and can only be interpreted by the language of that region. Be it as it may, we have a festival called *Jhulan Jatra*. It starts on different dates at different places in this country but is always in *Sravan Sukla fortnight*. It is generally observed for five days from *Sravan Sukla Ekadasi*, though in certain places it is observed from *Sravan Sukla Pratipada*. It is always finished on *Sravan Sukla Purnima*. Comes as it does after the *Sravan Sukla Ekadasi*. We can well see with the help of *Yogamaya* what the result of the previous creation has been and what intrinsic value is attained in terms of devotion to *Vishnu*. On this day, (*Sravan Sukla Purnima*) throughout *Bengal, Behar and Orissa*

a ceremony is observed which is known as Raksha Bandhan. On this occasion some decorated thread is tied to the hands of persons by uttering the following mantras.

"I bind thee with that entity, by whom the powerful Raja Bali, the king of Danava, was bound down
O! Unmovable protect me. Don't move away",

With these words is the thread bound down generally by a Brahmin. One wonders why on the Jhulan Jatra day associated with the cult of Krishna is the cult of "Bamana" preached? The story is that King Bali was famous for giving gifts to others and was so powerful that the Devas could not protect their kingdom against him. In order to put him down Lord Vishnu appeared before King Bali and asked for a small gift of land measuring only 3 steps. Unwittingly and in spite of protest from his preceptor Sukracharya he promised to fulfil the demand. Lo! the dwarf was no more. The image became so big that nothing could be seen nor comprehended. In one step He covered the Swar loka in the second step He covered the Bhu Loka and put His step in Patal. In the third step the patal was covered and there was no place to put His leg on. So cried the Immeasurable, "O Bau, where am I to put my leg on, so that thy promise of giving me only three steps of land would be complete? All your possession extending over the three worlds are finished. I find no space to put my leg on". Bali was puzzled. He was deprived of his possessions. His promise was more to him than his possessions.

But a devotee as he was, he had nothing to worry. He to give himself up to the Lord. Hence replied he "Here is, O Lord! the place to put thy leg on. My head is ready to receive it and lie at Thy foot". Bali was thus tied down at the outskirts of Patala with the leg of the Lord ever resting on him, unmoveable and ever-persisting. The promise of the devotee was fulfilled. The freedom of the Devas was secured. But Bali lay in bondage at the foot of the Lord. Association of Raksha Bandhan with the Jhulan Jatra clearly shows the back-ground with which we should interpret the festival. We shall find later that when the Trinity is installed on the Ratha or the chariot, they are called Baman, the Dwarf. The final expression of the Trinity, as we have seen is Bastu Sakti and Nimitta which are but dwarfish presentation of the majesty and grandeur of Vishnu. Hence Trinity is Bamana. The Jhulan Jatra is therefore intimately connected with the Trinity and is observed as a very important festival in the temple. The Nimitta is akin to Kala, which has been identified with Lord Krishna. The image of Radha represents Vishnu Sakti, which is akin to Vishnubhakti. In Jhulan Jatra the two join in mutual appreciation. Can this not mean, therefore that after the Lord goes to sleep on verifying the results of creation, He appreciates in His slumber the close association of Vishnu Sakti and Nimitta moving in a swing up and down, evolving and devolving, alternately He appreciates how all creations upto Swar Loka are destroyed and how the Siddhas are saved and retire to

the Janā Loka and higher worlds. They are saved because they are tied down to the foot of the Lord irretrievably as was Bali tied down. The Lord who is unmovable protects them and never moves away. The Siddhis the saved ones also see the result of creation and offer themselves to the Lord in the words already quoted dedicating and binding themselves into a fraternity by the tie of His patronage. Thus is the ceremony commemorated.

If this is the end how is the beginning? We have already seen that Pārwa Ekadasi marks out this swing from the potential to the kinetic. This Pārwa Ekadasi takes place on Bhādrā Suklā Ekadasi. The great activity for creation starts after the Lord wakes up from sleep on Kartik Suklā Ekadasi. Just as about a month after the activities ceased and the Lord went to sleep on Āṣāḍh Suklā Ekadasi there was appreciation of the result of creation as seen in the Jhulan Jatra lasting from Śrāvaṇa Suklā Ekadasi to Śrāvaṇa Suklā Purnima, so also about a month before the activities start the Lord wakes up on Kartik Suklā Ekadasi and gives a start to the conception of creation as commemorated in Sarat Ras Jatra on Āṣāḍh Suklā Purnima. This is otherwise known as Kojāṭir Purnima for worshipping Lakṣmī. Lakṣmī or Sree is intimately connected with creation. This we have already discussed. Is not the date of birth of creative concept the most important day for Lakṣmī? Further we have from the Vedic version that while enjoying the Seva of Lakṣmī and Sarasvatī on the bed

of Sesha Naga, Lord Nārāyaṇa cast a sidelong look at His own outward lustre Yogamāyā to enjoy her company more intimately and thence proceeded the creation. We have just seen how in the great Jhulan festival this has been symbolised. The same symbolism expresses this birth of the creative concept. In Jhulan it was an assessment of value to what was past, in Rās the assessment is of what has to come. There is hardly any difference in the ceremonial observances in Jhulan and Rās.

Though Śrīrāś is observed in Āśvīn Śukla Purnimā the Rās festival is generally observed on Kārtik Śukla Purnimā which falls about four days after the Uthān Ekādāśī. It is said that the Rās Leela of Lord Kṛṣṇa did not end in a day but continued from day to day for a month. Even now in certain localities Rās is observed for a month. We can therefore say that the creative concept which took its birth on Āśvīn Śukla Purnimā attained its maturity on Kārtik Śukla Purnimā. Such a conclusion is not without reason. We have from the Purāṇa that when Brāhmaṇa woke up from sleep He was buried in deep contemplation to visualise the ensuing creation. Tradition and our religious rites still maintain its relics. The five days beginning from Uthān Ekādāśī and ending with Kārtik Purnimā are considered very sacred and go by the name of Baka Panchakā. It is said that for these days a Baka (crane) who feeds on fish does not even touch fish. In other words these are the days in which all activities are considered to be at stand still and all beings

are insisted on to engage in religious observances and contemplation. Taking all these factors into consideration may we not conclude that at the end of this contemplation the measured creative concepts were visualized by Brahma to lead the Universe into a new order to be attained in that particular Kalpa? The Leela or play of the Lord with the help of Yogamāyā for consummation of Vishnu Bhakti in that particular Kalpa to come gets vivid before the eyes of Brahma and the new creative principles get the impetus thereby. Thus does the work of creation proceed .

Just as Bhaimi Ekādasi is an indication of the starting point of the fierceness of Pralaya, so also we have an indication of the activities of creation. The first act of creation as we get from Purana is the restoration of Earth from inside the ocean of water which pervaded the three Lokas right up to the Saptrasi Mandal. This restoration of Earth was done, according to our Purana, by that incarnation of Vishnu which we call Baraha. Baraha Dwadasi is the day which is associated with the incarnation of Vishnu in the shape of Baraha. Therefore we can well see that the restoration of earth is near about the Baraha Dwadashi day which is the Sukla Dwadashi of Magh. This is the next day of Bhaimi Ekadashi which is so intimately connected with Pralaya.

After the restoration of earth which is a part of Bhuloka, the other two lokas namely Bhuba and

Swar had to be restored. The Purana therefore says that the water went down to the Patala in the abyss created when the Bhuloka and other Lokas came out. The earth was stabilised by means of mountains and this is the reason why the Nagas (the immovables) appear as the first perceptible creation. The word Naga generally means mountain and the use of this word in describing this category of creation is significant. We have seen that Prakriti creation runs up to the Nagas and thereafter creation proceeds by Vikara and is known as Vikriti. The restoration of three Lokas Bhu Bhuv Swar and their stabilization was a Prakriti method and did not require any Vikara creation. Purana says that the mountains of the destroyed worlds were put under the restored earth and there were upheavals in the body of the earth to make her steady. Thus were the Kritaka Lokas created. All these works certainly occupied a period.

After the Kritaka Lokas appeared an impetus had to be given to the appearance of life in the three lokas. Life is a new order or level. It could therefore be reached by Vaikarika method. According to Purana certain classes of super beings persist to exist even after the Pralaya. They do so in Janaloka Tapaloka and Brahma Loka. They are called Suris or Masters. When the Lord went to sleep these Masters joined in offering prayers to Him. When the Kritaka world is restored by the Lord in the shape of Baraha these Masters take their shelter in the body of the Lord. Later on as the question of populating the worlds

comes in, and an heirarchy of superbeings is to be established, the Manasputras or children-at-will emerge from the Lord. The Prajapatis, sons of the Manasputras of the Lord, then take up the task of creation. These sons of Brahma live in Janaloka.

The Trinity is the embodiment of the principles of creation. When the creation passes from the hands of Brahma in Brahmaloka to the hands of the Prajapatis in Janaloka, we can well see that the Trinity descends to the Janaloka. This part of the story is celebrated in the great festival of Snana Jatra which takes place on Jestha Sukla Purnimā. The presiding Trinity comes down from inside the temple, sits on the Vedi (elevated platform) in what has been identified as Janaloka, overlooking the Kritaka worlds and is adored there. This peculiar festival is associated with the Trinity in the temple and for no other deity are such festivities observed.

We know from the Purana that in spite of the best efforts of Prajapatis their sons and grandsons did not endeavour for creation. There was a time when creation was threatened with extinction, because the descendants of Daksha did not act up to the advice of their father and instead of engaging themselves in furthering the creation they left the work at the instance of Narada and went in the path of knowing the Unknowable. This is a journey which has no end or terminus. So they did not return to procreate. There was thus a period of darkness in the realm of creation and when this occurred successively

to the sons of Daksha, the latter cursed Narada and instead of sons he got daughters. These daughters were given to different Prajapatis or other Gods and thus creation proceeded again almost without effort.

This frustration of the purpose of creation is estorically preserved by pouring of water on the painted wooden image of the Trinity for the purpose of obliteration of the paint. This is the Snan or bath of the Trinity and from this, the festival itself derives the name of Snan Jatra. Bath refreshes our energy and makes it ready for employment in any new direction. The creative energies were likewise not only enervated, but also altered their character in this realm, the Janaloka. This is why the bath is prescribed. After the bath is over, the Trinity are decorated to assume the shape of elephants. This decoration is known as Gajabesha. Elephant is an insignia of Lakshmi. The assumption of Gajabesha therefore signifies various results which are later to be obtained. Lakshmi is Sree or outward grandeur. Hence from this time onward the creative energies have an outward tendency or an involuntary trend. They become grosser and grosser as they proceed further. The exterior has preference to the interior. The hierarchies hereafter are lesser and lesser personalities. Lakshmi, again, is a female. Hence it is from this stage that the creation proceeds with the help of females. It is no longer creation at will but creation as an inevitable result.

The period of darkness which threatened the extinction of creation is commemorated by the fact

that immediately after the Snan Purnimâ the Trinity retires into the temple and for a fortnight the doors of the temple are kept closed and no body is permitted to see the Trinity. The creative principles are thrown into an abyss as it were.

On Asarah Amahasya the Trinity appears again and this reappearance of the Trinity is called Naba-jauban Darshan or the rejuvenation of the Trinity. Creation thus gets a fresh start and a new vigour. The reappearance of the Trinity is a matter of rejoicing. Hence on the next day we have what is known as Netrotsava or the festival of reappearance. On the next day comes the great festival of the Trinity known as Rathajatra. This day the Trinity comes down from inside the temple right up to the Kritaka worlds which is outside the temple premises and being installed in three cars or Rathas, the three deities drive on till they reach the Goondichâ Mandir where they alight and stay for seven days. On the 9th day from their arrival, the Trinity returns again to the great temple. This journey is known in Oriya as Bâhudâ or the return.

These are the broad facts. We shall come to the detail later on. Do the broad facts signify anything? Purana says (1-22-34 to 36) "From after the Pralaya, both in the beginning and in the continuance of the existence of the Universe, creation proceeds through the creator Brahmâ, through Marichi and others and through the created beings, who every moment procreate children. Without the help of Kala, neither Brahma, nor Prajapatis nor the created beings can

act as creator" In other words there are stages of creation The first stage is the activity of Brahma The second stage begins with the Prajapatis taking up the task In the third stage, the initiative passes on to the created beings themselves We have already seen how the first two stages have been esoterically depicted in the rites and ceremonies of the Trinity. Can we not expect therefore that the third stage is similarly inter-related with the ceremonies and rites?

• The first pointer is that at the gate of the great temple we have the image of two lions on two sides and this is called Singha-Dwar or Lions gate Singha (or lion) is the Bāhana or vehicle of Durga who is the personification of Sakti As the temples of Jagannath is a Vishnu temple there is hardly any consistency in placing the two lions at the gate. The reason lies deeper. It has a twofold meaning. For those who enter the temple the meaning is that the right of entrance into the temple is the privilege of one who has acquired the Sakti or the merits for approaching the deity. The lions at the gate are meant to eliminate those who have not got the Shakti. As we have seen the Mahar Loka starts from the very entrance through this gate right up to the inner enclosure. The Ashaktas or weaklings have not the right to enter Mahar Loka. The gate is guarded by the Bāhana of Shakti The second meaning is that when the deity emerges out of temple He is no longer the same as He is inside the temple, but is a form of Shakti for the rest of the

Universe. The Trinity figures as forms of Shakti in the Kritika worlds. For the vehicle which awaits at the door is one for going out and such vehicle being in the shape of lions the deity must be presumed to emerge out of the temple in the form of Shakti. The second point is that just on entering the temple one finds the image of the Sudarsana on one side of the wall and of the Patitapaban on the other side. In other words the outer side of the gate is guarded by the lions while the inner side of the gate is looked after by Sudarsana and Patitapaban. We have already discussed the significance of Sudarsana and Patitapaban and have indicated how they represent the Bastu Sakti and the Nimitta. We can safely say therefore that when the Presiding deity comes out of the gate He functions as Bastusakti and Nimitta and the Trinity emerge into the Kritika worlds for the purpose of creation. Bastu Sakti is threefold, Para, Khetragna and Karna. These three Shaktis are essential in creation and their different manifestations constitute the varieties of creation. All these have been discussed before. Thus we can safely assert that when the Trinity come into the Kritika world and adorn the Ratha, each is a type of Sakti to control the Universe thereafter.

Let us come to the details of the ceremonies. Both according to popular tradition and to our explanation of the inner significance, Snan Jatra and Rath Jatra form a continuous festival as it were. We shall therefore discuss the details together, omitting, if possible, such facts as have been already mentioned.

On the day previous to Snan Purnima, the Trinity are moved from their seat, and are made to descend to the floor. This ceremony is known as "Chakā Chhadā". It means either moving the wheel or shifting the seat. The wheel of creation is thus started and the Trinity shifts its field of activity. The impetus is given and its first manifestation is in Janaloka where the sons of Brahmā reside. For according to Purana, creation proceeds from Brahmā who, after establishing the worlds, thinks of life to populate them and naturally the Manasputras or children at will of Brahmā appear and populate the Janaloka. Hence the Trinity come out to Snan Mandap which we have identified with the Janaloka. How the efforts to further the creation was nullified and how instead of proceeding at will through mass creation, it has to take a turn to proceed through females as inevitable results has already been explained. These have been embodied in the worship of the Trinity on the Snan Mandap. The deity returns to the main temple on the Snan Purnimā day. But they do not return to their normal seat. They stop short on the way. To appreciate this location we must know the inner division of the temple.

Even from outside one can see that the temple of the Trinity, excluding, of course, the subsidiary temples, consists of three temples joined together. The one which is very high and shoots into the sky is the main temple or Sree Mandir "Sree" here means first and most essential. The use of the word "Sree" is significant. Lakshmi or Sree is the goddess

ruling the outward structure, which is the most essential feature in all manifestations. Hence "Sree" is supermost and the first item in the beginning of visible creation. Two smaller temples are attached to its front. The outermost temple is called Natmandir. The middle one is called Jagmohan. The inner division of the temple corresponds to this. The images of Brahma and Siva are inscribed in the wall of Natmandir and Garuda also sits on a pillar in this. The Bhandar (treasury) of Lakshmi is located in a room in Jagmohan. The names given to different parts are significant and appear to be purposive. "Jagmohan" means that which enchants the Universe. We have from our Sastras that it is Yogamāyā whose delusive artifices enchant the Universes. The vedic version also asserts that the whole device of creation is the play of the Lord with the help of Yogomāyā. Lakshmi, we have seen, is the goddess who gives to the created beings or bodies all the outward forms, grandeur, beauty, and other emoluments. This is why she keeps the treasure of the Lord with regard to the expansion of creation. The outward structures, beauty, riches and other grandeur are the chief ingredients for deluding the world off the real path of devotion. Thus it is through the treasures of Lakshmi that Yogamaya successfully enchants the Universes. This explains for the fact why the treasury of Lakshmi is located in Jagmohan. Further the vedic story asserts that Yogamaya is the outward lustre of the Lord. This outward lustre is the manifestation of the Lord, and all that is beyond this outward lustre is but non-manifest. Hence is Yogamaya inseparably

connected with the Non-manifest. This explains why Jagmohan comes immediately after the Sree-mandir for, the former is Yogamaya and the latter the Non-manifest. There is a wall as it were between the inner and outer constitution of the Lord and the two are connected by a door. The truth of this, we feel in ourselves in our own constitution. Our inner self sends on impulses to the outer body and expression occurs. Such impulses pass through an outlet through a door. There is nothing illogical in presuming the same with regard to the Lord. This door is called Kalahat door. "Kala" signifies part as well as art. "Hat" signifies a market place where commodities congregate and are exposed for people to see, appreciate and purchase if necessary. Interpreting in this sense, we can assert that the Trinity, which is the inner constitution of the Lord and is the assemblage of parts as well as the art of Non-manifest exposes and expresses through the help of Yogamaya for the appreciation of the world and for selling Himself, as it were, to those who can win His favour.

After Jagmohan comes the Nāt-Mandir. Nata, in Oriya, means playing the dramatic role in a drama. This temple therefore indicates what we may call definite expression or manifestation in particular shape or form. It is the Lila of the Lord, which manifests in creation. Hence in this temple we find the images of Brahma and Siva, engraved in the wall. In the great drama enacted by the Lord in eternal time, He appears as Brahma or Siva in particular scenes or acts. This is what Purana and

other sastras assert. The actor puts on his roles to play a part. So does the Lord require a vehicle for acting in the great drama. All vehicles are embodied in Garuda, the Vahana of Vishnu. Hence does Garuda await with folded hands the pleasure of the Lord to command. Siva and Brahmā are but sidelights but Garuda is the main. Hence Siva and Brahmā are engraved in the wall while Garuda is installed separately in front of the Trinity. All are folded in prayers, because all are to obey the Director who acts through one and all of them.

The Natmandir is connected by a door with the Jagamohan. On the two sides of this door are the images of Jaya and Bijaya carved on the wall. This door is also known as Jaya-Vijayadoor. Jaya and Bijaya are the gate keepers of Baikuntha the abode of Vishnu. The Natmandir is therefore outside Baikuntha. This is in confirmation of our previous statement. Yogamāyā being the outer lustre of the Lord, and the activities of the Lord being something outside such lustre, the creation, or the play of the Lord, proceeds separately. Hence is Natmandir so located. We have already discussed how this Natmandir is included in Khirasfigara, on the outskirts of which Siva and Brahma offer their prayer. This is in continuation of Brahmaloḥa which we have already identified with the portion from the south-eastern corner to the northern gate. The configuration suits our version and should be remembered in understanding the whole plan.

Speaking of doors, therefore, we should not miss three other important doors which are to be found in the triple temple. One of these doors is to the north and two to the south. Of the two doors to the south, one which leads to the Jagamohan is called Panda door and the other which leads to the Natmandir is Muduli door. On each side of the Panda door is a small temple attached to the Sree Mandir. In the eastern one, Lakshmi and Saraswati take their bath and in the western, such deities as Madan Mohan, Dolgovind and others are located. We have already discussed about these two small temples and the deities therein. An individual deity whatsoever it may be, is a manifestation of the Lord, with the help of Yogamaya, for, each such deity has an outward form, which Yogamaya alone can supply. Thus the deities like Dolgovind, Madan Mohan and others, though very fundamental, are but particular manifestation. They are particular aspects but 'not the entirety'. The entirety would naturally be the Non-manifest and the Manifest combined. The Non-manifest is the Sree Mandir while the Triunity represent the manifested principles. The two together consequently make up the whole. In this sense they go deeper than any of the manifestations and are consequently superior to any of them. We have otherwise obtained this result previously. This also explains why fundamental deities like Madan Mohan and others are in a separate attached temple, and why the door leading to this realm communicates also with the Jagamohan. The

mutual confirmation we obtain from our interpretation from time to time confirms the truth of our theory.

Brahmaloka is the highest Loka in which the first manifestations of the Loka must necessarily occur. All the Avataras, and all the other manifestations of the highest order must belong to this world. The Panda door also leads to this Brahmaloka, though not directly but somewhat circuitously. In fact, the Panda door leads to the realm of Dolgovind as stated above, and then descending a few steps from that realm we reach the Brahmaloka. Dolgovind and other fundamental images, living in this realm, are the manifestations of Vishnu as we have discussed. The Vishnu Loka is known to be somewhat higher than the Brahmaloka. Hence the approach, as pointed out just now, is quite justified theologically. The Pandas are in closest touch with the Trinity. For it is through them that the Puja is performed. This door is, therefore, meant for the communication with the closest. We have already seen how the closest are located in the small attached temple. They are, in fact, the inner constitution of the Non-manifest and the Trinity. This we have already discussed. On the other hand, the representation by devolution is of next lower grade. Under this category come Brahma, Siva, the Avataras of Vishnu, goddesses like Lakshmi, Sabitri, Bimala, Saraswati, Sasthi, and similar other entities. Hence all of them are located in Brahmaloka and their disposition and prominence depend on their respective importance in the story of creation. This has

also been dealt with to some extent in the previous chapters. We do not propose to enter into their respective importance here as this is hardly necessary.

The other door is known as Muduli door. It communicates Natmandir directly with the Brahma-loka. The connection established between Natmandir and Brahma-loka indicates devolution, as it naturally should. Each devolution is a scene in the drama played by the Lord. Each entity has a story to tell. Thus do the superdeities flourish. Why is the door called Muduli? "Muduli" is derived from the verb "Mudiba" in Oriya. The latter signifies to shut or to close. "Muduli" may thus be interpreted to signify secrecy. How the Lord devolves into the various super-deities is a secret doctrine, the privileged knowledge of a few. This is indicated by the name

Having described the temple in as much detail as is necessary, we proceed again to describe the rites. It is already mentioned that on the night of Snan Jatra, the Trinity return to the temple again but instead of going to the proper seats, stop short on the way. They retire close to Kalahat door and sit there till the day of Nabajouban Darsan. This place is evidently inside the Jagamohan and is known as Abasara Pindi or platform for spending the leisure. This is quite in consonance with our interpretation. The Trinity, acting with the help of Yogamaya as the active principle of creation, proceeded to Jana-loka for further creation. For some time the matter moved smoothly, but later the plan was frustrated as

the sons of Prajapati Daksha diverted their energies otherwise. There was a pause in creation and a threat of frustration. This is the period of leisure. The Trinity had therefore to retire and rest in this period. The retirement was but temporary, for like a spiders' web, Yogamaya was weaving her own device. The furtherance of creation was stopped, but the ball was still rolling. Instead of sons, Daksha began to beget daughters. Having progeny at will was abolished. Birth as an inevitable result was ordained. Instead of having issues from the body of males simply on conceiving a desire for children, conception and delivery became the primary function of the females. The creative principles were thus acting, though there was a temporary pause in creation. Yogamaya who enchants the worlds began tempting the males towards the females so that the purpose of creation was fulfilled. The Trinity had, therefore, to retire for the time-being, but not beyond the region of Yogamaya. It was a period of leisure, but not a cessation of activities.

For a fortnight from Suan Purnima to Asarh Krisbna Amabasya, the Trinity cannot be seen. This is the period of rest. They can be seen again on Asarh Amabasya. This Darsan after the pause is called Nabajouban Darsan. The word "Naba Joubau" is significant. New vigour and energy have been infused into the created principles. Fresh youth dawns on them. The prospects of exploring 'fresh fields and pastures new' open up.

On the next day comes the ceremony of Netrotsab. The significance of this word has already been explained to be "a festival of reappearance". A singular rite is observed on this day. A man climbs up to the top of Sree Mandir on this day and hoists a flag, coloured light red. The temple premise is a cube. If we confine ourselves to the Sree Mandir and neglect the rest, the structure may be compared to a cone. The outlook of the temple and premises seen from outside is of a cone placed on a cube. The configuration is similar to that of a Rath, the great car, without the wheels. The flying of the flag at the top of such a vehicle clearly forbodes the commencement of a journey on a mission. The temple, whole and entire, together with the presiding deity will move as it were. Now that the task inside the worlds connoted by the temple and its premises is over and the new task of populating the Kritaka worlds faces the Lord, the hierarchies of all the higher worlds endeavour to fulfil the mission. The great signal is given by hoisting of the banner. Now the journey has to start.

The journey does begin the next day, Asir Sukla Dwitiya. Three Rathis or Cars await at the gate. Each of the Trinity comes out of the temple and boards a Rath. The Rath of Jagannath is called Nandighosh and has sixteen wheels; that of Balaram, called Taladhwaja, has fourteen wheels and Subhadra's Rath, known as Debadalan, has twelve wheels. What is the significance of Rath? Why is there difference in the number of wheels?

These questions need answer in the light of our interpretation.

The structure of a Rath, as just stated, is a cone imposed on a cube. A vertical section of this exposes a triangle resting on a square. In esoteric language the Purusha is represented by a triangle and the Prakriti or Pradhana by a square. According to the Sankhya doctrine which is accepted in Purana Purusha is lame, Pradhana is blind, and the creation proceeds where both combine and Purusha overrides Pradhana. A combination of Purusha and Pradhana results in the exposition of the principles of creation. All types of creation pass through these principles. Hence they are only wheels of the Rath, comprising of Purusha and Pradhana. It has been further concluded that neither any of the principles nor Pradhana nor Purusha either solely or jointly can create a nucleus unless pervaded by the Kala. This Kala ultimately appears as Vishnu Sakti. This Vishnu Sakti is threefold, Karma Sakti, Khetragna Sakti, and Para Sakti. We can therefore see that the progress of creation goes on in three channels. This is why we have three Rathas and three presiding deities, each corresponding to a particular Sakti. This fits in well with the interpretation of the facts we have observed so far. Curiously enough the details also suit our theory. This is a sign of the truth of our theory.

Karma Sakti endows only activity. Khetragna Sakti is an advancement of Karma Sakti and leads

us to know the Khetra. Para Sakti is a still further advancement and leads to unification with the Absolute. Thus we find that of three Saktis, each preceding is included in the succeeding and not vice versa. It will appear from our discussions that creative principles divide into three categories, the Bhutas, the Indriyas, and the Daiba. The first category includes up to that order of creation in which the organs of action (Indriyas) do not appear. In the second order come those who know their own field but nothing beyond, i.e. those in whom the internal organs are not developed enough to go beyond the self. In the third come the rest, not a multitude but a small minority. They are called Daiba because their advancement is in transcendental region. With this division of creation in view, we find that in the first category, the five Bhutas and their five attributes (Gunas) together with Ahankara and Mahat, altogether twelve in number, predominate and the singularities of the category is that none of the Indriyas can be seen in them. They are active in their own way. But for want of organs, they cannot acquire knowledge and experience. All their functioning is guided by Nature, which is almost synonymous with Pradhana. This aspect is represented by Subhadra. This is why Subhadra has no hand, which is characteristic emblem for organ. Subhadra's Rath has twelve wheels. This category of creation as we know runs up to the immovable and comprises what is known as Prakrita creation. We shall see later on that this category of creation comes into existence with the restoration of the worlds and by suppression

of the adverse elements of Nature. This is signified in the name "Debadalan" given to the Rath of Subhadra.

The next category is of great importance. In fact the major portion of the creation comes within its scope i.e. the vehicles or the material body excluding the organs (the Bhutas combined into one), the five organs of action, the five organs of knowledge, the mind, Ahankara, and Mahat. Thus they are fourteen in number. Balaram has another name of Haladhar or one who holds the plough. A cultivator knows his field or khetra and is therefore Khetragna. He is therefore the proper representative of this particular aspect of creation. The number of wheels in the Rath of Balaram is also fourteen. This is known as Taladh-waja. Tala is a palm tree which traditionally surpasses the rest of its category in height. Dhwaja is a banner. Therefore Taladhwaja means one whose banner is supermost in eminence. The category of creation, this represents, testifies to the truth of this statement. Thus does Khetragna Sakti manifest itself.

The next one is the work of Parasakti, which leads to unification. The chief vehicles for this, as we have already seen, are Bidya (true knowledge) and Sadhana (effort). Without these two vehicles, progress in this path is not possible. This is the view expressed in our sastras as well as by our religious teachers. Thus the Ratha of Jagannath has sixteen vehicles. This Para Sakti is the supreme Sakti which lords over the Universe. The word 'Jagannath' clearly indicates this. This Rath of Jagannath is called Nandighosh

Literal meaning of Nandighosh is sound that gladdens. Unification, it is said, is full of bliss. It is no wonder, therefore, that a journey whose end is unification is a call for bliss.

The Presiding deities come out of the temple and adorn the Rath. The Rath rolls on. The order in which the Rath runs is that Balaram goes first, then follows Subhadra and Jagannath comes last. This is in consonance with what we have discussed about the three Shaktis. The Karma Sakti rests on Khetragna. Khetragna Sakti is the director. Pick and choose is its function. As it sows, so it reaps. The Khetra has no choice. Para Sakti lies innermost. When the Khetragna proceeds inward, Para Sakti comes into play. The initiative therefore lies in the Khetragna Sakti which leads the way. Karma Sakti is bound to follow and lastly comes the Para Sakti for His is the unseen hand which works behind the screen in moulding the character of creation.

The Rath has to reach the Gundicha Mandir on the very day, i.e. Asar Sukla Dwitiya. The deities remain in the Rath that day. They get down on the next day and enter the Gundicha Mandir. They come out of this Mandir and board the Rath again on Asar Sukla Dasami. Leaving out the day of entry into and the day of exit from the Gundicha Mandir, the number of days of halt comes to six days i.e. from Asar Sukla Chaturthi to Asar Sukla Nabami. Is this in any way connected with the story of creation? There are nine orders of creation. They are (1) Buddhi, (2) Ahankara

(3) The Bhutas or elements (4) Sthabaras or the Immovables (5) Tirijaksrota or Tirijak-yoni or the animals (6) Urdhwa srota, a type of Deva creation. (7) Arbaksrota or man (8) Anugraha (9) Koumara. Of these orders of creation the first three are born long before the Trinity emerge as triple saktis out of the main temple or Sree Mandir. Can we not therefore assert that the remaining six orders of creation come into existence in a period which corresponds to the six days of stay in the Gundicha Mandir? Such a hypothesis is suggested by a peculiar rite observed on what is known as Hera Panchami. It is on the second day of halt in the Gundicha Mandir that Lakshmi who is always seated with the Trinity in the Sree Mandir, comes to Gundicha Mandir, breaks down a small portion of the wheel or other part of Nandighosh Kath of Jagannath, enters the Gundicha Mandir, and after seeing the Trinity there comes back to Sri Mandir again. But instead of going to the usual seat on the Ratna Sinhasana, she sits in Jagmohan and starts begging. Nilmadhab keeps company of Lakshmi.

This ceremony on Hera Panchami day is very significant. It is known as Lakshmi Bijoya or victory of goddess Lakshmi. What does this ceremony signify? No sooner do the Trinity go out on Rathis on Asar Sukla Dwitiya, Nilmadhab, which is an image like that of Jagannath, comes down from the Ratna Sinhasan and sits near the Kalahat door. Nilmadhab is the representative of the Trinity. He is Trinity in

one. When the Trinity emerged as triple Saktis, their representative had to replace them near the Kalahat door where the Trinity were resting after experiment in Janakka. This replacement means that the experiment with the help of Yogamaya is still continuing. The Trinity in their activity as triple Sakti are really an entity as has just been pointed out. Hence does Nilamadhab alone replace the Trinity just as this replacement carries a meaning, so does the name 'Nilamadhab'. The literal meaning of Nilamadhab (Nila plus Madhab) is the dark Lord of Maya. Thus the function the Trinity plays at this stage is one of dark Lord of Maya. We know that the mysterious activities of Vishnu Sakti (a name given jointly to the triple saktis) are interwoven with the play of Vishnu, the consort of Maya. This we know from all systems of Hindu Philosophy. 'This' has been symbolically preserved in the temple.

Lakshmi who too ever keeps company of the Trinity on the throne, comes down and sits near her treasury door. Sree is the goddess of forms and structure. Here is the unfathomable treasure which has to be explored in evolving the creation. Lakshmi has therefore to give away from her treasury, all that is required for creation, for creation exhibits her treasure and extols her glory. All types of divinity work for the fulfilment of the Lord's desire. Lakshmi therefore comes down to further the purpose. The purpose of departure of the Trinity is therefore creation, which undoubtedly reveals the secrets of

possessions of Lakshmi. This fits well with the results we have otherwise obtained,

This phase of the story is further pursued in the rites on Hera Panchami day. This comes on the second day of halt of the Trinity at the Gundi-cha Mandir. It is on this second day that life manifesting in movables comes into being. This is the first creation by the method of Vikara. The only visible creation prior to this was of immovable. This came into existence almost with the restoration of the earth. Thus the first day of halt, was apparently spent in inaction. This is contrary to the purpose of the mission of the Trinity. The glories of Lakshmi, which were to be exhibited are left uncared for. This was annoying to Lakshmi. She therefore goes out to the Kritika worlds. Lakshmi comes by the Rath of Lord Jagannath. She breaks a part of it. Breaking of this vehicle is significant. The vehicles of Karma and Khetragna saktis are left untouched. The vehicle of Parasakti alone is partly broken. In other words only the means which lead to internal development in order to attain unification are to some extent interfered with by Lakshmi. This is too true. The road to unification, we know, is based on renunciation of outward grandeur the glories of Lakshmi. So long as Karma and Khetragna Saktis have an outward trend, the purpose of Lakshmi is fulfilled. But as soon as they take an inward bend and proceed on the road to unification, Lakshmi remains neglected. It is Saraswati who rules in this sphere and not Lakshmi.

This shows why Lakshmi and Saraswati are co wives of Vishnu and each is inimical to the other For evolving the creation varieties of form must be attained. This is the first necessity. At the inception therefore Lakshmi must have the supreme control, but in the inward march Saraswati takes the reins. Thus after attempting to cripple Parasakti, Lakshmi goes into the Gundicha Mandir where the Trinity, for the time being, are installed. She sees them. She marks the apparent inaction and comes back annoyed. On return She sits near her treasury and starts begging as if all the inexhaustible stores of her treasury are spent up, for otherwise there was no reason for the Lord to waste His time without doing anything even though He started with a definite mission of exhibiting the glories of Lakshmi by creation.

Thus comes back Lakshmi. She returns to her treasury door again. This time Nilamadhah shifts from Kalahat door to near Lakshmi. This is by way of reconciliation, as it were. This visit of Lakshmi to the Gundicha Mandir gives the start to the Vikara method of creation. At every stage of this, a new life or level or order is reached. The activities last for five days from and including Asar Sukla Panchami. This is all glory to Lakshmi, whose Vijoy or victory was scored on Hera Panchami day. Hence on this day Lakshmi Vijoya is celebrated.

On the day of Dasami the Trinity return from the Gundicha Mandir after completing the task.

The next day is Asar Sukla Ekadasi which is otherwise known as Sayana Ekadasi. At the end of Kalpa the Lord goes to sleep on this day. But now we are just in the beginning of the Kalpa. Hence on the night of this day, the Trinity who are still on the Rath, put on a decoration known as Rajabesṭ or the dress of a king. This shows that the Trinity are no longer the triple Śaktis but are now unified with the Lord, the supreme Ruler of the Universe. The triple Śaktis in the form of Viṣṇu Śakti are busy in their activities, procreating the created beings. The energy once made Kinetic is rolling on to cease when the momentum is over with the Pralaya. A superior agency is no longer a necessity. The Trinity therefore retires, and as the ruler of the Universes, their watchful eyes guard and their unseen hands work behind the apparently self-regulating system of the laws of Nature.

On the next day i.e. on Asar Sukla Dwadasi, Balarām and Subhadra get down from the Rath and enter the temple. Balarām goes and sits on the Ratna Sinhasana. Subhadra however does not do so. She waits on Manikotha for arrival of Jagannath. When Jagannath gets down from the Rath, Lakṣmi comes near the kitchen to a place called Chahani Mandap and sees Jagannath returning. The main gate is closed under her command. Jagannath comes near the door and wants the door to be opened. This leads to an altercation. While the altercation among the servants goes on, Lakṣmi retires from Chahani Mandap to her treasury door. After some

altercation, the door is opened for entry of Jagannath. He enters and proceeds up to the Ratna Sinhasana. But not finding Lakshmi at the place, He comes back to the Treasury door of Lakshmi, ultimately pacifies Lakshmi and takes her with Him again to the Ratna Sinhasana. After Jagannath gets into the Ratna Sinhasana, Subhadra does so.

These are the details of the ceremony, the sum and substance of which is that the return of the Trinity to the Sree Mandir is resented by Lakshmi. This resentment is given expression to in a formal way appealing to popular feeling. The omnipresent characteristic of the Lord makes the journey to the Kritaka worlds redundant. As omniscient He knows what is going to happen and when. A super-being who is constant companion of the Lord has to act in the manner aforesaid. These rites and ceremonies are the popular way of representing the truth. Hence in understanding the Truth, we should take the real essence of the story.

This essence of the story is that Lakshmi is annoyed with the retirement of the Trinity. This is natural, because creation in which Trinity was engaged exposed the beauty and grandeur of Lakshmi, and the reaching of a new level and a new order from time to time was certainly pleasing to her. As soon as a limit to such exposition is set up, and the degree of advancement during a particular Kalpa is prescribed, further exposition is denied out of the inexhaustible store of Lakshmi. This

annoys her. This a mystic way of representing that the progress of creation during a Kalpa is limited one.

One wonders how a superbeing like Lakshmi commits such misunderstanding and is given to such childish behaviour. One explanation is that it is not a real story but only a mystic expression of the truth guiding creation. Notwithstanding their explanation, one still feels that in subjecting Lakshmi to such ordinary feelings of a woman, justice has been denied to her status. To this there should be an answer. The ancients have taken that precaution. All these feelings of Lakshmi are 'exhibited' during the period, she has taken ahold in Jagamohan. In other words, so long as she is subject to the influence of Yogamaya, she exhibits her feelings. This shows the function of Yogamaya, how engrossing she is, how far-reaching her influence is, and what primarily important part she plays in the drama of creation. The dignity and position of Lakshmi is not affected. On the contrary the beauty of the scheme of creation is enhanced.

In this connection we must not ignore the oftquoted saying that when one sees the Vamana on Rath no rebirth takes place. What does this saying mean? Why is the word Vamana used in this connection? Is Jagannath the Vamana Avatar of Lord Vishnu? This cannot be. In Vamana Avatar, the Lord came alone. Neither Balaram nor Subhadra were his associates. All three of them are installed on the Rath. Why is this saying

incoherent and speaks about one neglecting the other two? The word Vamana therefore does not connote Vamana Avatar of Lord Vishnu. The correct answer is furnished by the interpretation we have adopted so far. Vamana literally means dwarf. We have seen already what really the Trinity represent. The appearance of the Trinity in Kṛitika world as triple śaktis howsoever all pervading this may be is a dwarfish manifestation of the true character of the Trinity. Hence the epithet of Vamana has been used to describe all the Trinity not one only. The saying is perfectly logical and true. The interpretation of Rath as we have done and the significance of the installed deity as we have expounded clearly indicate the doctrines of the highest Philosophy in Hinduism. It is a Yogi or a first rate devotee only who sees through the game and realises the beauty of the scheme. "To realise" is far different from 'to understand'. The realisation involves self appreciation and much more. This self appreciation is the doorway to liberation according to Sāṅkhya. Liberation is freedom from rebirth. In this sense the saying is very true and correct. In other words we may as well assert that one who realises the Vāmana in the Rath (ie Paraśakti acting behind the vehicles) passes out of the Kṛitika world and in doing so enters the Mahārloka which ultimately brings in freedom from rebirth. This too agrees with the configuration in the temple and its surroundings. Hence our interpretation gets a confirmation which is otherwise found to be true. The keys to the secret doctrines are kept concealed in such sayings

Having thus connected the important festivals with the stories of creation and destruction let us see which of these festivals are peculiar to Lord Jagannath. It is needless to mention that all these festivals are observed in the great Temple. But the most important and widely known festivals which bring in pilgrims from all corners of India are the Ratha Jatra, Dol Jatra, Snan Purnima and Chandan Jatra. All of these except Dol are peculiar festivals of the Trinity in the temple. Out of the four festivals mentioned, the Trinity take part in two namely Rathjatra and Snanjatra, while their representative, the Madan Mohan takes part in the remaining two namely Dol and Chandan. This also is significant. The Trinity is essentially one meant for creation, and therefore They Themselves take part in those festivals. Destruction is the function of Kala aspect of the Trinity and the Trinity has not to trouble over it. The Kala representative, Madan Mohan or Dolgovind or the like, therefore, takes part in them.

It is clear from the evidence of rites and ceremonies that our interpretation of the mystic manifestation of the story of creation in the triple entities of the Great Temple is confirmed in every way. When this interpretation, which is so consistent and logical is supported by the inner evidence present in the temple premises and is confirmed by the rites and ceremonies, there can be no reasonable scope for doubt about this being the key to the Truth. Let us realise the Truth, appreciate the Essence of all religions and strive for the Unification which is the goal of our existence which is so mystically presented by the Temple. The Trinity and all around.

CHAPTER VIII.

The Origin of Trinity Worship.

Our study in the previous chapters raises a question why was the representation of Vishnu in the form of a Trinity considered necessary? Why was it devised at all?

The question gains prominence when we look round and see what deities are worshipped in similar Vaishnavite temples. Such deities are one or other of the Avataras of Vishnu. The Trinity does not come within the category of Avataras. In other non-Vaishnavite temples such as those of Siva, Durga, Kali, Lakshmi etc the image of the Presiding deity follows the description of the deity in one or other of the Sastras relating to such deity. We know of no such Sastra depicting the Trinity as Jagannath, Balaram and Subhadra. On the contrary depicting of Sri Krishna, Balaram and Subhadra in such curious figures as we find represented in the Trinity goes against the accepted usage and the description given in Sastras. Still we find the absurd figures associated with such glorious names, and above all, these idols associated with such revered personages are, in fact, now of all-India worship. There is no

dearth of description of the image of Lord Krishna and his accepted representation. Description of Balaram is also given in our Sastras. Any way there is no doubt that His has a human form complete with all limbs and was never an astonishing assemblage as we find in the corresponding member of the Trinity. Similarly Subhadra is a respected lady, whose beauty and charm tempted the Kings of her time to pine for her hands and who ultimately was stolen away by Arjun for marriage against the wishes of some of her elders. In the fight that resulted in consequence of this theft, Subhadra drove the chariot while Arjun conducted the fight against the pursuers. How can such a lady be made so ugly and be deprived of her hands? Caricature even cannot be so absurd as this! Caricature of prominent and revered personages does not command the homage of the country. Far from such a representation demanding the respect of all India it would be an object of laughter and pity to all right-thinking men. The place of such representation will not be a place of pilgrimage to all, but a place to be spurned by all devotees. It is true, no doubt, that the name of Lord Krishna is not associated with the Trinity directly, but the other two names clearly indicate what the other two members stand for. When we think of all these, our enigma is vivified,

History attributes the construction of the great temple to the Raja Jajati Keshari of Orissa. He is said to have reigned from the year 552 to 598 A.D. During the rule of the Mitra Dynasty, Buddhism

was abolished and Brahmanism came to prevail, Puspa Mitra is the first king of the Mitra dynasty and performed the Asvamedha Sacrifice. Thus in his time Brahmanism had come to exist as the state religion. This dynasty is said to have reigned from 200 B C to 100 B C. This historical background is mentioned with reference to the kingdom of Orissa. This shows that the great temple at Puri is subsequent to the abolition of Buddhism and revival of Brahmanism.

Since according to history, the great temple did not exist in the high days of Buddhism, the original deity being Nirakar Brahma or grand vacancy need not be hypothesised. We can safely assert that the present deities are in their original form. The question therefore arises as to how and why this particular form of worship arose when Brahmanism drove away Buddhism. In the field of cosmogony, Trinity is said to be the origin of the universe in Buddhistic theory. If this is so, and if Brahmanism is opposed to and inimical with Buddhism, one would naturally expect some other representation in Vaishnavism which is a prominent branch of Brahmanism. Why was this not done? If driving out of Buddhism was the policy of the state religion, and if this policy was pursued to such an extent as to leave no trace of the Buddhism, it would be foolish to adopt a mystic representation of Vishnu with remnants of Buddhism so that the footprints of the enemy could be perpetrated in the ages to come. Orissa was a strong-hold of Buddhism, and evidence

of this can still be seen in the beautiful images on the Khandagiri and Udaya Giri hills near Bhubaneswar and on the remains lying buried in the Ratnagiri in Jajpur Subdivision. As such, it may be argued that to combat this deeprooted feeling of the masses, a compromise between Buddhism and Vaishnavism was a tactical necessity. Such a theory, which makes the deity particularly suited to local interests and environments, would be a great obstacle to the deities rising to all-India eminence, because the Vaishnavites through-out India would not tolerate such a compromise with the enemy. The great temple at Puri has been of all-India importance from its very inception so to say, and therefore there must be something deeper in the whole scheme than what is apparent on the surface.

It may be that the theory that Vaishnavism and Buddhism are inimical is untrue, and that Brahmanism drove away Buddhism from the land of its birth is a myth. The first evidence in confirmation of such a hypothesis is the adoption in Vaishnavism that Lord Buddha was an incarnation of Vishnu. The prophet of an inimical religion cannot and should not be adopted as an incarnation of the highest deity of reverence in a particular cult. On the other hand, Sankarâchârya, who was the main spring for driving out Buddhism from India, is not mentioned in the category of Avatâras in spite of his great and stupendous achievements. Out of twenty Avatâras mentioned already nine are most prominent and Lord Buddha is one of them. Therefore the

eminence given to Lord Buddha in Vaishnavite religion militates against the theory of enmity between the two religions. On the other hand, the contrary theory of Vaishnavism absorbing Buddhism stands confirmed.

History tells us that Buddhism was an antidote to the ceremonial sacrifices so commonly practised in the Brahmanical era. When the Karma-Kanda of the Vedas was reigning in full force in the form of Sakti worship, and the like and the Tantra had the sway over the populace, out came the preachings of Lord Buddha crying a halt to the blood-thirstiness and proclaiming the virtues of the cult "Ahimsa Parama Dharma" "Ahimsa in the highest precept". Time, whose unseen hands could mould the current of the world, gave the signal that Karma-Kanda had run its course, and was about to outstrip its limits, and Lord Vishnu, who always strives for the protection of the wanted and for the destruction of the unwanted, incarnated Himself for the establishment of a new religion, a new era and a new outlook, and manifested himself as Buddha.

Antithesis and synthesis go hand in hand in the great law of creation. What is apparently an antithesis on the surface is, in reality, a synthesis at the root. Buddhism which was vitally opposed to the Karma Kanda of the Vedas was thus inimical to the Brahmanical form of worship, but in reality espoused the Gyan Kanda of the Vedas and was therefore a counterpart of the Brahmanical religion.

This was really a passage from the Form to the Spirit, from Body to Soul, from the Chaff to the Essence

Worried with spilling of blood, overridden with the tyranny of Brahmans, and life made miserable with the observance of rites and ceremonies, India was sighing for relief. Everything was ready for the zero hour to strike and Lord Buddha came in with his message of peace and brotherhood. What else can he be but an incarnation of Vishnu to bestow on us the right thing at the right moment. The gospel of Lord Buddha spread like fire, for, the gas had already accumulated in the marshes, and it only wanted an ignition.

A passage from the Body to the Soul is a revolutionary process as we all say about death when the soul leaves the body. Thus when the thought of mankind passed from the Brahminical religion i.e. the body (Karma Kanda of the Vedas), to Buddhism, the spirit (Gyan Kanda of the Vedas), a revolution was a necessity. This did come and Lord Buddha is the torchbearer of the Truth that was to be preached. This is why Lord Buddha is mentioned as an Avatara of Lord Vishnu.

It is said that a death-blow to Buddhism was given by Sankaracharya. He preached his doctrine of Advaitabad and was eloquent in praising the

Of course he preached the Gyan Kanda of the Vedas and was tacitly silent about the Karma

Kanda Buddhism, with its austerity for curbing the senses and abandonment of pleasures and worldly gains, had placed too much of burden or strain on the natural cravings of the masses. The Karma Kanda of the Vedas otherwise known as Brahmanical religion was alluring, for, its rites and ceremonies open the door for sensual enjoyment. The innate tendency for enjoyment and pleasure, curbed by the outter austerity of the state religion of Buddhism was hanging as a clog to the neck of a notorious animal. The will to shake it off was on the point of revolt, but the fear of state and the absence of who to bell the cat were the greatest impediments to the outburst of the popular feelings. Buddhism had degraded, Ahinsa had given away to subtle type of Hinsa and religious persecution was not unknown because the advantages of a state religion were combined with the fanaticism of apparent bigotedness of the Rulers. The unseen and unknown insectad eaten up the seed and the husk only remained. The great ideal existed only in name and degenerated ceremonials were all supreme.

A tiger which has once tasted human blood is an opportunist. Brahmanical rites and ceremonies which had once so much engrossed the populace had left its stain behind, and were far more attractive than the degenerated ceremonials of Buddhism which went against the natural cravings of man. The path was paved for a change. At this Junction came Sankaracharya to sing the praise of the Vedas.

and to preach his creed of Adwaitabad. The Vedas have two sections, the Gyan Kanda and the Karma Kanda. Sankaracharya was eloquent on the Gyana Kanda, but was silent on the Karma Kanda. The populace jumped at it because Gyan Kanda showed the way to escape from Buddhism and Karma Kanda was secretly tempting for enjoyment and the two together made up the Vedas. Thus did Buddhism disappear.

Much blame has been thrown on Sakaracharya for this. He has been called a tactician and even an upstart. But justice would hardly demand this. The Gyan Kanda of the Vedas, as expounded in the Upanishad, existed from before Buddhism. Buddhism also proceeded on the fundamentals of Gyan Kanda. Hence the change from Buddhism to the Gyan Kanda of the Vedas was only a change of phase, a change from outer aspect of spirit to its inner aspect. It was not so revolutionary as was the case when the Karma Kanda changed to Buddhism i.e. from matter to the spirit. In commemoration of the Great Event of the passage from Karma Kanda to Buddhism, Lord Buddha has been raised to the eminence of an incarnation of Vishnu. When Buddhism was degraded and remained only in form leaving the essence deep-buried in the mud, one who cried out to retrace the steps and lead the populace back to the Gyan Kanda cannot reasonably be blamed as has been his lot. Fanaticism and bigotry may cry hoarse over it, but equity and justice cannot find fault with him. His silence over Karma Kanda

was not a tact but a necessity, for, Karma Kanda was an exploded theory at the birth of Buddhism and did not require revival. It was a part of the Vedas no doubt, but almost a dead part only. If activities of the populace preceeded in the direction of Karma Kanda, it was not his fault. The failings of human nature, and hankering for the fulfilment of the accumulated desire of years and the prevailing social conditions were responsible for this change.

Vaishnavism an advancement on Buddhism? This is a topic which is too wide and complicated for a book like ours. But as the subject we deal with requires clarification of the issue, and as without this our logic will be defective, we should scrape over the topic as briefly as possible.

In a previous chapter we have mentioned about triple modes of approaching a subject namely Individual, Collective and Cosmic. We have also seen there that the collective mode practically counts little and merges in either individual or cosmic. Hence in reality we have two ways of approach.

In the cosmic region, Vaishnavism and Buddhism differ very little, as Trinity in some shape or form is the ultimate reality and guides the constitution of the universes. The Divine will moulds and unlike the Individual, varieties of whose activities are within our view and can be scanned and scrutinized, the Universal works unseen and unknown for the major part, Human intellect strives to know the secrets, but as yet much more is unknown than is known. Hence the difference in Buddhism and Vaishnavism on cosmical principle is either little or none.

The ideal set out in Buddhism in the individual plane is Nirbān or Extinction of the Individual soul while that in Vaishnavism is Unification. When the Individual approaches the Absolute, Buddhism says that the former gets extinct and Vaishnavism says that the former becomes a part

Abidya or Yogamaya Probably Vaishnavism goes deeper than Buddhism While Buddhism says that Maya is all pervading and manifests itself everywhere in this world Vaishnavism goes a step further and asserts that it is a characteristic of creation itself and is deeply intermixed with all our cycles of existence Thus the Buddhist theory of the law of Karma (ie we reap in the present or will reap in future what we have sown in the past or are sowing in the present) has been linked with Maya Vaishnavism goes further and asserts that the law of Karma is the work of Kala This is illustrated in the Purana as follows After the death of Krikishna and under his orders when Arjun was escorting a thousand females of Jadu family away from Dwaraka the Goala robbers carried away the females after defeating Arjun the greatest hero of his time Mortified by this Arjun came over to Veda Vyas and related his misfortune and shame The reply given by Veda Vyas was 'It is useless to feel ashamed or to be mortified Know that this is the way of Kala in dealing with all created bodies He is the root of their birth and of their death Knowing this take heart Rivers seas mountains earth Devas, men animals, trees and reptiles are all created by Kala and in time are destroyed by Him Kala is the soul of our existence Lotus eyed Lord Krishna is like Kala His prowess is what you have already described He was born to relieve the Earth of her burden when Mother Earth was overriden with burden and approached the Devas for relief Janardana in the shape of Kala therefore took His

viz. creation, preservation and destruction. (This is also apparent from quotations given in other Chapters). All our attainments and failures, all our actions and inactions and all our endeavours and depressions are regulated by the unseen hands of Kala. Thus the Vaishnavite theory is far more penetrating than the Buddhistic theory of the world being an illusion and our activities being results of the Law of Karma.

Buddhism further says that in this world, full of miseries (a factor also accepted in Vaishnavism) Nirvan can be attained by only those who can achieve desirelessness. Since desires spring from thoughts, desirelessness cannot come without thoughtlessness. In other words mind should be trained to think nothing and lie vacant. When mind is habituated by such training to thoughtlessness, desirelessness will follow and will slowly lead to Nirvan. As actions are generated by desires, the result of desirelessness is absolute inaction. Life therefore becomes one of contemplation and retirement, our existence being a clog to the ultimate aim of life. On the other hand, Vaishnavism says that desire for work need not cease, but desire for the calculated result, with motive tempting us to action, should cease. Whatever duties face us in the onward journey of our life, we have to face them irrespective of results, good, or bad for the Lord looks after the result and all our actions are but fulfilment of His wish. Let not our minds be deprived of thoughts but let all our thoughts be pure and good and be directed to the benefit of others and the world at

large. As thoughts lead to desire and desires to action, service to humanity even at the cost of one's life will follow and this will advance us in the path to the ultimate attainment of our aim, the Unification. Life is not a curse nor a handicap in attaining our end but a blessing, for, our well-directed actions will advance us further towards such attainments. The Lord of our worship resides in us, guides our actions and supervises our destiny. When we realise this, our actions are controlled, and our approach to Him is accelerated. Thus self-sacrifice, self-negation and self-realisation are means to our end. Vaishnavism is therefore more practical than Buddhism and conveys a message of hope where helplessness almost darkens our view.

As regards the mode of life to be led, Ahimsa and contemplation reign supreme in Buddhism. Vaishnavism not only accepts Ahimsa but also propagates benevolence to all. Contemplation shines equally in both. The difference is that, in one we concentrate our thought on Grand Vacuity or Absolute Nothingness while in the other, we are primarily concerned with the uttering of the name of the Lord with wholehearted devotion. The former is far more difficult than the latter, and in practical life, we are better off in Vaishnavism than in Buddhism.

having an image "Brahma has two images, one with shape and the other shapeless, He is Akshara (unperishable) Akshara is Para Brahma and Kshara is the Universe" (1-2-55) "Lord Vishnu who is all powerful is the Para Image of Brahma and in shape of this image, He is contemplated by the Yogis at the beginning of Yoga In Him rests this great contemplation as it gets necessary support and has the seed or essence ingrained, because mind undisturbed gets concentrated in every respect thereby. Of all the chief Saktis of Brahma, He is the uppermost and the nearest. He is the image of Brahma as He is entirely pervaded by Brahma The entire Universe is mixed up with Him as the Universe proceeds from Him, rests in Him and is pervaded by Him. Lord Vishnu in perishable and unperishable form holds the Universe, the outcome of Purusha and Prakriti, in the form of ornaments and weapons (1-22-61 65)2. The soul of this Universe, which is Nirlepa (free or without any type of covering) Aguna (free from Gunas) and Amala (clear or transparent) is held by Him as Kaustuba Jewel. Pradhān is held by Lord Ananta as the sign of Sribatsa and Buddhi or Abankāra is held by Him as the mace. Tamasa Abankāra such as the Bhutas, and the Rajas Abankār such as the Indriyas are held by him as his conch and bow. Mind which is ever-mobile and whose speed exceeds even that of the wind, is held by him as Chakra or the wheel. His five coloured garland known as Baijayanti is the garland of Bhutas and the origin thereof. All the senses (Indriyas) i.e. five for knowledge and five for work, are held by him as

arrows. 'The sharp and clear sword He holds is true knowledge (Bidyá) sheathed in Ignorance (Abidyá) Thus Purusha, Pradhāna, Buddhi, Ahankār, Bhūtas, Mind, the Senses, Bidyā and Abidyā all rest on Him The Lord who has no shape assumes shape through Māyā with the insignias of the aforesaid weapons and ornaments for the good of the created Beings" (1-22-68 to 76) Thus it is clear that Nirākar Brahma or the Grand Vacuity of Buddhism is not only accepted in a sense in Vaishnavism but also an aspect of Sākār Brahma is opened up which explains for many difficulties. It is significant that no description of the shape or image of Lord Vishnu is attempted here, but His ornaments and weapons which are His insignia are described and interpreted. The reasons for this are many and multifarious, which is beyond our scope to discuss. But it is very clear that this opens up a new aspect, a new level of thought and a new insight than what Buddhism had preached.

From what has been stated above it is clear that even if we do not accept the theory that Vaishnavism was an advancement on Buddhism, we cannot deny that Vaishnavism absorbed Buddhism. Leaving aside the basic principles in the two systems which was for the selected few amongst the learned to consider and advocate, the practical part of the two which the common run of people would follow was alike. Ahimsa, abolition of caste system and adoption of the life of a Bhikshu are the three prominent features commonly current in Buddhism. All of them are current in Vaishnavism too.

Kindness to all creatures (Jibe Dya) is the first tenet of Vaishnavism. Here too Vashnavism goes further. Ahimsa is only the negative aspect of our attitude while kindness presupposes the negative and urges for something positive. Amongst the Buddhist no caste system was present. So also amongst the Vaishnavas. There is a proverb in Oriya, Bira Jati Teri Gola Bhusabhi Hele Sabu Gala. "As soon as one becomes Vashnav his caste disappears. Here too Vaishnavism was more practical. Buddhism denounced caste system and therefore had an enemy in Brahminism. Vaishnavism did not denounce caste system and spoke about its birth and utility, but by giving the highest place to the Vaishnavas amongst whom caste system did not exist it abolished the enmity while still adhering to the truth. The system of monastery and the life of a Bhikshu are also advocated in Vaishnavism as is proved by what we find still existing even in our own days. Thus Vaishnavism beat Buddhism not only in the theoretical field but also in the practical world. This is why Buddhism disappeared from the land of its birth and Vashnavism sprang up. Time was ripe for an advancement. The current was flowing and Sankara charya and other master minds were only putting the switch on. Neither enmity nor malice nor orthodoxy has stood the test of Reason but the Lila of Kala, which manifests itself in many ways has produced the events.

We should not suppose from what has been discussed already that either Buddhism or Vaishnavism

devise such a worship? Did Buddhism influence the device? If so, how? When in the post-Buddhism period, Vaishnavism came to the forefront and the Vaishnav Raja of Puri wanted to build a temple in honour of the Great Lord, the problem which faced him and his advisors was what should be the image of the presiding deity. This problem was not only difficult but also intricate. A temple of Vishnu without any image will appeal to none and will support the theory of Nirakar Brahma which is not the whole truth according to Vaishnavism, for Sakar Vishnu is also an accepted postulate therein through whose worship one passes on to the second stage of worship in Nirakar Brahma. A temple is meant for all and not for the selected few. Sakar Brahma is the way for all. Nirakar Brahma is for the few, who are much advanced in the order of devotion. Hence an image there must be. If so, the selection lay first in the category of the Avatars. But the Avatars are so many and so varied, which one was to be selected? The choice fell on Lord Krishna because the Sastras say that in this Avatara all kalas of Vishnu manifested itself while other Avatars represented less. Three difficulties arose in making the choice. Firstly if the representation is confined to a particular Avatar, it will identify Vaishnavism too much with the Sakar form of worship only and would therefore conflict with the true spirit of Vaishnavism. Secondly as the cult of Sri Krishna is not the common cult throughout India and as certain other cults, like that of Sriram, are also widely in vogue, the representation will not be a true

architecture at Bhuhaneswar, Konarka and other places in Orissa doing homage to the genius of workmanship of the Oriyas, this Trinity commanded the homage of all India for the intellect and spiritual outlook of the Raja of Orissa and his advisors. They earned for the Raja the name of Chalanti (moving) Vishnu, which is pregnant with implications when this background is seen and considered. This was therefore a triumph in the field of virtue as well as of mystic presentation of the secrets of the Sastras. Its glory crowned the head of the Raja. The origin is forgotten, the key to the mysticism is lost but tradition keeps on the epithet vested on the Great Raja of Orissa.

The historical hypothesis that the deity and the temple belong to the post-Buddhistic period is not acceptable. On the basis of Epecurrian records preserved by the Great White Brotherhood in Egypt and Tibet, it has been established that Jesus Christ came to Puri for the purpose of his education and training in a famous Buddhistic monastery situated in a mountain as shown in the following extracts from "The Mystical Life of Jesus"

"So long Joseph was placed in the charge of two Magi, who came to Carmel for the purpose of conducting the youth to his first distant school and place of experience. The records show that Joseph was permitted to spend about a week with His parents in Galilee, while the Magi made their preparations and held various consultations with the officials

at the Carmel School. They also instructed the parents of Joseph as to what they should expect and what they should do in His absence. The records further state that when Joseph and the Magi started from Galilee a special ceremony of the Essence was held in one of their small assembly places, and that without attracting unnecessary attention, the Magi and the boy proceeded with a number of others who were going a short distance of the way, in caravan form, by the shortest route to Jagannath. This city was located on the east coast of India, and its present day name is Puri. It had been the centre of Pure Buddhism for many centuries, and on a mountain near the outlying districts of the town there was a monastery or school containing many of the ancient Buddhist writings and the most learned instructors of Buddha's doctrines. It required nearly a year for the Magi, young Joseph, and others, who joined the caravan enroute, to reach this point in India, while the Magi continued to instruct Joseph. During their many trials and tribulations they pointed to Him the sufferings of humanity, the weaknesses and strength of the people's ideals, and the popular fallacies of the day.

According to the records, young Joseph remained a little over a year in this monastery school, and became thoroughly familiar with the ancient teachings and the evolved rituals of the Buddhist faith. The principal teacher of young Joseph at this time was one known as Lamas, to whom young Joseph took such a great liking that later in His

life He sent for Lamas to come and unite with the Essence Brotherhood in Palestine

When it was time for young Joseph to leave the monastery at Jagannath, visits were made to the valley of the Ganges with a several months stop at Benares. We must bear in mind that the great monastery and world headquarters of the Great White Brotherhood had not yet been established at a spot up in Tibet, for if it had been, Joseph and His Magi would have undoubtedly proceeded to this place and remained there for a considerable time. In Benares, young Joseph had an opportunity to pursue the study of ethics, natural law, language, and similar subjects constituting the offerings of several of the great schools there which were renowned for their culture and learning. It was while here that young Joseph became greatly interested in the Hindu method of dealings, and took a short course in the Hindu principles under Udaraka, who was reputed to be the greatest of the Hindu healers.

After a visit to other parts of India, merely for the purpose of contacting the art, law and culture of the peoples, Joseph returned again to the monastery at Jagannath, where He remained for two more years. His advancement in the subjects being taught was such that he was appointed a teacher in a small town called Katak and this gave Him first opportunity to become familiar with the art of teaching or instructing by the use of parables or stories*.

"It is stated in some ancient records that after Joseph had completed the studies of the Buddhistic teachings and the Hindu doctrines in India. He journeyed to Lahsa in Tibet. While still in India, a messenger came to Joseph with some manuscripts from a Buddhist Temple in Lahsa, sent by Mengste, who was considered the greatest of all the Buddhist sages. For a considerable period a messenger from Lahsa brought manuscripts to young Joseph, and it was this intercourse and the effects it had upon His life that may have caused Him to journey to Lahsa, personally. However, when Joseph was ready to leave Jagannath, His journey took Him westward towards Persia, where, in the city of Persopolis, arrangements had been made for His further studies. This was one of the ancient cities of the kings, and the centre of the learned Magi of that country who were known as Hor, Lun, and Mer. One of these Magi, a very old man, was one of the three who had visited the infant at the time of his birth in the Essene Grotto, and had brought to Him gifts from the monastery of Persia".

From the above extracts certain facts of immense value are obtained. Firstly there was a place on the eastern coast of India, known as Jagannath, which Jesus, then known by the name of Joseph, visited for his education and training. Secondly this place coincides with what in modern days is known as Puri. Thirdly this place was the centre of culture and education. A famous Buddhistic monastery was located on the mountain nearby. Fourthly Joseph

stayed for about three years (one year at the beginning of his education in India and two years again for further studies after his education at Benaras) at Jagannath. Fifthly he was employed as a teacher in the small town of Katak in consequence of his advancement in learning by his education at Jagannath. Sixthly communication existed between the monastery at Jagannath and the Buddhistic temple at Lahsa in Tibet and important manuscripts were brought down from Lahsa through a messenger for the education of Joseph before he left Jagannath.

The remains still to be found in the hills of Udayagiri and Khaudagiri about 30 miles from the temple of Jagannath, clearly indicate that a Buddhistic monastery was located in these hills and was an important centre of Buddhistic culture. The present town of Cuttack, in Orissa, is about 16 miles off from the aforesaid monastery. The facts asserted in the aforesaid extracts fit in well with the present situation of the places and the remains of the ancient architecture. Hence it is clear that what was known as Jagannath in those days included the area now known as Puri. We can have no doubt therefore about the location of the place. One very important and significant factor is that this seat of education and training was known in remote countries like Egypt and Tibet as Jagannath and it extended from the sea right up to the borders of Cuttack, a distance of about 40 miles or so. This is apparent from the fact that Jagannath is stated to be situated on the sea and yet the monastery in the

hills was included in it, and Cuttack was only a neighbouring town. Naraj, a hill by the side of the river Mahanadi and almost in the outskirts of the present town of Cuttack, has some Buddhistic remains still, and it is not unlikely that this was a seat of education meant for the convenience of the town people and subsidiary to the big monastery at Udayagiri and Khanda Giri. Young Joseph under training in the big monastery might have been a teacher at this place, for a preacher, as young Joseph was destined to be, has to be a teacher, without which his training was not considered to be complete. The distance between Naraj and Udayagiri is about 10 miles and the closeness of the sites of education afforded the highest facilities for the superintendence of the preceptors over the attainments of Joseph.

We are, however, not much concerned with the visit of Jesus or his training. What is of primary importance to us is the fact that the locality described above went by the name of Jagannath in far remote countries. The reference to Puri which we can trace in old and ancient records goes by the name of either Sreekhetra or Nilachal or Purushottam or Puri. We have already explained the significance of the words Sreekhetra and Nilachal and why and how they have been associated with the temple of Jagannath. The word "Purusottam" signifies the highest Purusha and the interpretation we have put on the Trinity thoroughly agrees with such an epithet being most suitably applicable to the Presiding deity. The word Puri is often used for the seat of

a high religious deity. Baikuntha Puri, Kailash Puri denoting the seat of Vishnu or of Siva illustrate this. The epithet of Puri therefore signifies that a high religious deity was located at the place and this was a fact. Unlike Baikuntha Puri or Kailash Puri, or the like there was no distinctive mark such as Baikuntha, Kailash etc. to connote the nature and character of the high presiding deity. The reason apparent in Baikuntha Puri, Kailash Puri and the like are that they are places outside this earth of ours according to our mythology, and as they are different places, distinctive marks to signify particular places were naturally necessary. The absence of any distinctive mark with regard to the Trinity in naming the seat of the deities clearly indicates that the Trinity were too well-known to need any mention, and as soon as a reference to Puri was made it invariably and unequivocally signified the seat of the Trinity even to the masses. The all-India fame of the Trinity which still persists confirms this.

One significant fact we find from the current names of the locality is ancient writings is that the name has always adhered to the presiding deity. The use of the word Jagannath in signifying the locality is an uncommon feature in India. Since the names of this locality had always been associated in one way or another with the presiding deity, the use of the term Jagannath in connoting this locality signifies that the presiding deity was Jagannath, by which name foreigners of distant countries remembered the place in preference to any other

local name Even now, especially amongst the masses of remote places in India the locality is referred to as Jagannathjee instead of as Puri, which local name is often unintelligible to the illiterate persons

We have already discussed in previous chapters that we can hypothise that the type of character of the deity can not have undergone any change from what is present before our eyes now. This being so, we can safely assert that the Trinity, as it is now, was high religious deity of great reverence even before the death of Christ. It was such a well known figure at the time that in remote countries like Egypt and Tibet, the locality was known by the name of the Presiding deity. These findings at once take away the birth of the Trinity worship and of the temple to a much earlier period than the sixth century A D, the reign of Jajati Keshari Repair and remodelling of the temple might have happened then, but the origin of the worship is much earlier and may date back to some period before the death of Christ

In locating the period we are faced with much difficulty. We have no positive evidence before us owing to dearth of records We have framed our hypothesis from circumstantial evidence. In order that we may be guided correctly in our investigation we have first to decide whether the Trinity worship is essentially Vaishnavite or Buddhistic. We should for the present leave out of consideration that one form had influenced the other, for this will complicate the issue

The Trinity worship as we find it now, is Vaishnavite. Has it not been always so? Was it originally anything other than Vaishnavite but changed later on to Vaishnavish? Can we cite any example where the original form of worship is so fundamentally altered? Is there any such instance in living memory? Religious sectarianism is very bigoted. It does not brook any interference—far less can it undergo a fundamental change. Further deities are worshipped in particular forms and by definite Mantras. Mantras vary from one cult to another, nay, even in different types of deities in the same cult. Hence the Mantras originally accepted have to be adhered to. No change of form is permissible. As such, the cult is unalterable. The conclusion is therefore irresistible [that the Trinity worship has continued Vaishnavite from its very inception.

It may however be argued that Trinity was originally Buddhist, representing the triple entities of Buddha, Sangha and Dharma, but when Buddhism disappeared, the images were adopted to suit the Brahminical cult. Some instances of this can however be cited, for, we find that some Buddhist images are worshipped now as Hindu gods or goddesses. Such a theory is not acceptable for various reasons, the important amongst which are given below. Adoption of Buddhist images for Hindu worship is a later malpractice of Brahmanism actuated by personal gain. Wherever such an instance is suspected to have occurred, the adopted image is only a subsidiary one to some important Hindu image of much

prominence. The contrary of this is no where to be found. The prominence and the eminence of the Trinity militates against this. There are any number of Hindu images made subsidiary to the Trinity in the temple of Jagannath. Such a reverse process is not conducive to the orthodoxy of Hinduism. Secondly the all-India fame of the Trinity worship is much against the theory. For a worship based on the personal gain of a particular person or a class of person of a limited area cannot be unquestionably accepted by all-India. If it is said that as the State religion changed from Buddhism to Brahmanism, the Trinity continued, but the worship was changed from one form to the other and that the Trinity being a state Deity, the orthodoxy of the masses could not stand against it. If Buddhism was the State religion for sometime and if the ruler who succeeded to the throne was inimical to Buddhism, why should he adopt the State deity of the enemy to be his own? In that age, establishment of temple was not a rarity but a common incident. Hence would not the victor establish his own temple rather than follow his enemy? What would be compatible with his prestige and position as victor? This essential defect of the theory makes the hypothesis unacceptable. Thirdly if the Trinity was a Buddhistic form of worship, why was One of the Trinity called to fame as Jagannath, even when the monastery in the hills was so prominent and well-established as to draw pupils like Joseph for training from a distant country like Egypt? With such a Buddhistic stronghold so close, one wonders why the name of Buddha was abandoned

and the names so much associated with Hindu Theology were preferred. The present names are Jagannath, Balaram and Subhadra and the name of the temple as well as the place goes even now by the name of Jagannath. As the place went by the same name of Jagannath in the life-time of Joseph, we have no reason to suppose that the names of the Trinity was anything other than what is current now. All these facts clearly indicate that the origin of the Trinity is not Buddhistic but Vaishnavite.



The Trinity has traditionally been the State deity. It is even so now. The Raja of Puri is the Sevayet even at the present day. The Trinity is the Kuladevata (family deity) of the Raja. It is a State deity, because the family whose Kuladevata it is, has the position of a ruler of a kingdom. History will tell us that when a ruling dynasty is overthrown by another of different sect or creed, the Kuladevata also is altered and a new State deity comes to exist. It was as true in the past as in the present. Another occasion for the change is when the ruling prince changes his religion. In tracing out the origin of the Trinity worship this salient factor should not be lost sight of.

The second fundamental factor is that the family deity of the ruling prince, which thrives as the State deity spreads out its fame far more easily within the kingdom of the ruling prince than within the kingdom of any other ruler. The Trinity worship as we find represented at Puri or Jagannath is a new device,

as nothing regarding such images appears in Vishnu Puran, which embodies the cult of Vishnu. Such a new device being accepted by the ruling prince as Kuladebata, would cast its influence throughout the kingdom of the ruler not only owing to its newness but also to its innate merits. Hence if the origin of the Trinity worship could be associated with the period when the major portion of India was under an important ruler, this will be quite compatible with the All-India fame of the Trinity.

The Magadha Kingdom is the only instance in pre-Christ age which spread far and wide so as to cover practically the whole of India. This kingdom was most far-fetching in the reign of Asoka. Jagannath or Puri lies inside what was in those days known as Kalinga. Kalinga was a powerful kingdom and it is said that when Asoka conquered Kalinga, the bloodshed was so great and so terrible that as a reaction to such an experience, Asoka espoused Buddhism. He conquered Kalinga and annexed it to his kingdom, but the Andhra Kingdom to the further south was not annexed and only became a tributary state. After the death of Asoka, both Andhra and Kalinga declared their own independence. Later on the Andhra Kings became very powerful and conquered Kalinga as well. This rising power in the south conquered the throne of Magadha by killing the last king of Kanwa Dynasty reigning on the throne. Their empire spread from the Arab Sea to the Bay of Bengal and from Himalayas to about Mysore. These Andhra Kings of the south were

Vaishnavas Hence it seems a very probable hypothesis to attribute the origin of the Trinity worship to them

There is however an initial improbability in such a hypothesis. The conquest of the throne of Magadha by the Andhra kings of the south dates back to the first century B.C. If the origin of the Trinity was so late as this, it is not expected that its fame and name would spread so far as Egypt and Tibet in those days of difficult communication and hard travelling so quickly after its inception. Hence the fact that the place of Jagannath is mentioned in the Epicurian records of this period would weaken the hypothesis immensely. This is all the more so, because the reference in the records is not to the deity but to the place and not to a place of worship but a place of learning. A deity has to be old enough to impart its name to the place of its seat. But when we find that a place of learning situated about 36 miles off from its seat goes by the name of the deity, we have to conclude that the deity is too old and too well-known.

The Kanva Dynasty, it is said, was Vaishnavite to the extreme, and in fact, the names of all the rulers of that dynasty beginning from its founder Basudeva follow the names of Vishnu. One may feel tempted that, this dynasty probably devised the great Trinity worship. Such a theory is equally hazardous. For the Kanva Dynasty ruled only for 45 years and this too in the first century B.C. The objection raised in last para will therefore apply to this with equal force.

Further the Karva kings were reigning in Magadha and therefore if the Trinity was their Kuladevata, the location should have been near about Magadha's capital Pataliputra, and not in a far off place on the sea side at Jagannath. Thus either the Trinity was not their Kuladevata or the Trinity worship was not introduced by them. Thirdly if Kalinga and Andhra became independent soon after the death of Asoka, it is not likely that the kings of Magadha would establish their Kuladevata at Jagannath in the enemy kingdom.

The Mitra dynasty as well reigned for about half a century from 184 B.C. to 73 B.C. The only powerful king in this dynasty was Pusyamitra, the founder of the dynasty who succeeded to the throne of Magadha by assassinating the last king of Maurya dynasty. Puspa Mitra had performed the Aswamedha yagna and was very much inimical to Buddhism. His persecution of the Buddhists of Northern India is well known in history. Can we attribute the origin of the Trinity worship to him? Evidently not. The fact that he performed the Aswamedha Yagna goes to show that he was a follower of the Karmakanda of the Vedas. The Trinity worship is a Vaishnavite cult and is primarily and essentially connected with the Gyan Kanda of the Vedas. Thus we have already discussed. The probability of his introducing the Trinity worship is therefore very meagre. Further his activities were confined to Northern India and his persecution of Buddhists drove away the Buddhist culture from the sphere of his influence. The fact that Joseph had to travel from Egypt

to the sea shore of Jagannath in caravan clearly indicates that the centre of Buddhist learning had shifted from entire Northern India to the remote eastern sea shore and culturally the Jagannath overshadowed the Benaras, which had always been famous as a seat of learning. We are told that after about a year's training at Jagannath, Joseph went over to Benaras for sometime and later on again returned to Jagannath to be trained for two years more. This proves the subsidiary position of Benares in the eyes of the elite of those days. These facts fully establish how the activities of Puspa Mitra banished the centre of culture to the remote sea, and why the caravan from Egypt which passed through Northern India had its destination in that remote sea shore town of Jagannath. This further proves that Jagannath was outside the sphere of influence of Puspa Mitra, and it is in the realm of Kalinga that the Buddhist monks found a safe and secure place to which their all India activity could be transferred. It is immaterial whether Kalinga was then independent or was a tributary state, but it is clear that the rulers of Kalinga were too strong to permit any religious persecution. Under such circumstances it is evident that the origin of the Trinity worship cannot be attributed to him. If the seat of the Trinity was outside his sphere of influence, why should he choose to establish his Kula-devata at that place? If he failed to pursue his enemy in the realm of Kalinga, would he select the place to install the object of his devotion there? If this place was too insignificant to draw his attention even for his prime object of religious persecution,

would he care to locate such a deity of all India importance at such a place?

The Maurya dynasty from after Asoka was Buddhist. Hence the Trinity the embodiment of Vaishnavite cult cannot be attributed to them. This leads us to the time of Asoka. Asoka was originally a non Buddhist and it was after the battle of Kalinga that he became a Buddhist. We cannot attribute the origin of the Trinity to Buddhist Asoka. Hence the Trinity was not devised after the battle of Kalinga. Again for non Buddhist Asoka it was not possible to locate the deity in the independent kingdom of Kalinga before its conquest.

We are therefore led to the conclusion that the origin of Trinity worship must belong to the pre Asoka days i.e. to a period earlier than the third century B.C. since Kalinga was an independent kingdom till it was conquered by Asoka. The credit for the origin of the Trinity must therefore go to some such ruler of Kalinga. With the data available to us till now we cannot exactly or even approximately fix the origin to some particular date or period. All that we can say is that it is prior to the third century B.C.

A degree of credit for the furtherance of the Trinity worship also goes to Asoka. In selection of seats for the centre of culture of Buddhism Asoka often followed the existing centres of culture. We find traces of this at Sarnath in the neighbourhood of Benares at Rajgiri not far off from Pataliputra

and similarly in the Khandgiri and Udayagiri hills not very distant from Jagannath. The establishment of such centres had a distinct advantage. We have seen that the initial merits of the Trinity worship was far from being repugnant to Buddhism, for the story of creation which is depicted in this Trinity worship was the same in Buddhism as in Hinduism and the key to that mystical representation was not concealed from the elite in those days. Thus the device, the well-organised plan and the grand strategy of symbolic presentation commended themselves to the erudite scholars of Buddhism and the name and fame of Jagannath spread throughout the Buddhist world. The activities of Asoka as well as the persecution of Buddhists by Puspamitra congregated the Buddhist monks in the neighbourhood of Jagannath and contributed to raise the Trinity to the present eminence throughout India, not due to any propaganda but to the initial merits of the conception. It was the will of the Lord that the good and the evil deeds of ruling monarchs equally proved conducive to the well-being of the Trinity worship, for its basis was founded on what we may call an Universal religion.

Having fixed the lower limit to the origin, let us see if we can fix an upper limit to the same. The Trinity worship, we have seen, is fundamentally based on the story of creation. The exposition of the cult of Vishnu in the story of creation has been made in the Vishnu Puran, and as we have seen, this exposition has been thoroughly adhered to in the

Trinity representation In Chapters 17 and 18 of part III of Vishnu Purana we find indirect reference to Buddhism. This may lead some readers to conclude that the Purana was written after Buddhism was preached. Such a hypothesis may not be justified, for, we find in Chapter 24 of Part IV of the said Purana a description of certain social conditions, which aptly apply to the modern age. If mere indirect reference to Buddhism will determine the age of the Purana, the description of the present day social condition will make the Purana of recent origin. This, in fact, is not so. But, however, we find in Chapter 24 of Part III, a clear and unambiguous reference to Kautilya (Chanakya), Nanda, Chandragupta, Bindusara, Asoka and various other kings of later years. This will lead us to conclude that these portions of the book are of later origin. Hence if they were not interpolated into the book in later years, as has usually been the case in most of the ancient records, the book was written at a much recent date. The minimum limit we have put to Trinity worship will vouch that Vishnu Purana, the basic exposition of such worship, cannot be of such recent days, and that certain portions of the present book must necessarily be interpolations.

There is one fact, however, which we cannot deny. Lord Buddha has been accepted and enumerated as an Avatāra of Vishnu. The Avatāras have been enumerated in Bhagwat Purana, and Lord Buddha comes within the list. Vishnu Purana and Bhagwat Purana are contemporaries, as the authorship

of both is attributed to Veda Vyas. The recognition of Lord Buddha as an Avatāra of Vishnu must presuppose the establishment of Buddhism in India. Buddhism established itself in India in the fourth century B.C. after the death of Lord Buddha in 483 B.C. Hence the age of Vishnu Purana must be about this time, and the upper limit to the origin of the Trinity worship cannot go beyond this period.

Whether we adhere to the upper or the lower limit of the age of the Trinity, one fact is perfectly clear that it flourished side by side with Buddhism. It is incorrect to say that when Brahmanism was restored on the abolition of Buddhism, the Trinity worship was put forward as a compromise. The records of the Great White Brotherhood clearly prove this. For according to it, when Buddhism was still so prominent as to necessitate the deputation of Joseph for training from a distant country like Egypt, the Trinity, going usually as even now by the name of Jagannath, was equally well-known. The latter did not wait for the sounding of death knell of the former.

We have already discussed how Buddhism was a revolt against Karma Kānda of the Vedas and how it turned the tide from the channel of ceremonies to that of introspection, the fundamental basis of Gyan Kānda of the Vedas. So long as ceremonies prevailed the observance of yagnas of different types was the order of the day, and the concept of godhood was personal. From yagna Purusha, it came down

to several individual Avatāras. It could not be otherwise. For ceremonies struck rigidly to personal deities. Even Jagna Purusha, who presided over all ceremonials, was a personal entity. In revolting against the ceremonials, Buddhism switched on to impersonal godhood. Hence Lord Buddha was silent about God. To preach such a revolutionising ideal at that time and in those environments would have proved too much for the people to accept. Silence was therefore much preferable. The Great Teachers who are born from time to time to carry the behest of the Lord, know the tendency of the age and there is more meaning in their silence than in their preachings. They give out so much of the Truth as is necessary for the age and the advancement of the people. They do not transgress the limits either way. If progress marks out all orders of existence, can it be said that religious uplift is exception to it? This great change from personal to impersonal godhood inaugurated by Buddhism persists till now in the religious world. In Christianity, Mohammadanism, Jainism, and the like, which are said to be of later origin than Buddhism, God is no longer personal.

Up to the age of Lord Krishna, God was worshipped as a personal entity and hence He came amongst the created in the form of Avatāras. Curiously enough the succession of Avatāras agrees thoroughly with the geological data of the evolution of creation. The age and environments are therefore the guiding factors for the manifestation of the Lord.

as Avatara. So long as personal God was the spirit of the age, God incarnated Himself as man. With the preachings of Lord Buddha personal God was vanishing, and impersonal had not yet taken its place. With the abolition of personal God, atheism was looming large in the horizon. The Truth was being vitiated. How to present the impersonal godhood to the masses? What was the way? These were the burning questions.

So long as God was personal, there was no difficulty in giving Him a shape by the presentation of the Avatars. Impersonal God could not be so depicted. Impersonal God is recognized by His actions, the stamp He leaves behind on the visible creation. Creation is regulated 'by' certain fundamentals. Can He not be represented by these fundamentals of creation? In analysing creation, we face two categories, the Universal and the Individual. As we have seen both are guided by the same set of principles. These principles of creation are definite. Can this not, therefore, represent the Lord? Thus was the Trinity conceived. Our interpretation of the Trinity has this background.

Trinity would not only present the creative principles but should also connect the same with personal Godhood. As, of all the personal presentation of Godhood, Lord Krishna was the most perfect, the nomenclature of the Trinity followed Krishna Avatara, though the images were quite different and curiously absurd. This could not be helped, for we were passing from the personal to the impersonal. Atheism was to

be negatived. Impersonal God acting as creative as principles had to be asserted. for we cannot deny God who exists for ever We may deny Him as personal entity, but cannot deny Him as fundamental principles of life and existence. We exist, we live, and hence to deny the fundamental principles of life and existence is a negation of our own self. All religions agree in accepting such principles in one form or another This, in fact is the basis of universalism in religion. The masses should know this and must not be guided by misinterpreting and misunderstanding the spirit of Buddhism. God is both personal and impersonal To say one way or the other is wrong. This has been preached by the Purana. In our quest of impersonal godhood, we should not drift on to atheism. 'Denial of Godhood is as much a mistake as advocacy of personal godhood only. This was the message which the ancients preached through the Trinity worship The reader should therefore consider and conclude how deep their insight and how broad their outlook had been. Is this not universalism in religion? Is this not an attempt to preach to the world what true religion is?

It is apparent from our discussion that in selecting the terminology for the Trinity, the greatest caution has been observed. It is neither chance nor prejudice that paved the path for Trinity representation. Knowledge, devotion and realization of Truth illumined the way, and the mystic representation in the form of Trinity came out. The unique character of those Presentations, the sound philosophy embodied

therein and the farsighted policy adopted in exhibiting this Vaishnavite cult automatically raised the Trinity to the status of Universal religion. All-Indian importance therefore followed as a corollary, and no propaganda for popularising the deities was necessary. Based on the universally accepted doctrine of cosmogony, supported by the most developed of the *ethical theories, and established in the deep-penetrating principles of universal brotherhood, multiplication of self, and unification with the Sublime*, the Trinity not only inspired awe and reverence in all pilgrims to the shrine, but also the spiritual magnetism was so great that whosoever, like Sri Chaitanya removed the mist of mysticism and realised the Truth preferred to die at its altar and sink his remains in the sea, rolling at the foot of the Trinity. For the curious, disproportionate and absurdly incomplete images of the Trinity has a charm and a spell and a bewilderment for eyes like those of Sri Chaitanya, who at once passed into a long-drawn swoon, the moment the hands touched the deity while the eyes gazed on.

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